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~~DIAMONDS ARE FOREVER~~

By

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Based on

"THE TWELVE CHAIRS"

By

Ilf & Petrov

SCENE 1: ESTABLISH INT. VOROBYANINOV'S BEDROOM - DAY

It is a dark, shabby object-drowded room housing a mixture of items denoting former-grandeur and present poverty. Worn, heavy velvet drapes cover the window at present so that the room is darkened for sleeping; tintypes on the walls. The walls themselves are covered with torn and mildewed paper; both rickety and heavy victorian furniture. A washstand with bowl and pitcher, dirty towel hanging from the side. The entire room gives a feeling of clutter, of the compressing of a life into this one area, VOROB lies on a narrow bed which is covered with a plump but much-patched comforter.

VOROBYANINOV
(singing to himself as he rises)

Bon jour.

VOROBYANINOV picks upclothes which are hanging over a chair and pulls them on over the long shirt in which he has been sleeping. He moves over to the toilette atand and delicately washes his eyes and lips, then finishes dressing. He runs his hand over his face, deciding not to shave. As he begins to smooth his hair, CLAUDIA IVANOVNA ENTERS the room, carrying a glass of hot milk on a small salver.

CLAUDIA IVANOVNA
(loudly, and rolling her 'r's)

Eeppole-et, I had a bad dream last night.

COROBYANINOV watches her in contempt, smoothing his mustaches at the same time. He reaches for the milk and begins drinking it.

CLAUDIA IVANOVNA (cont'd)

I dreamed of the deceased Marie with her hair down and wearing a golden sash. I am very disturbed. I fear something may happen.

VOROBYANINOV
(grimacing at her voice)

Nothing's going to happen Maman. Have you paid for the water?

CLAUDIA IVANOVNA
(helpless and stupid)

No. And I forgot to wash your galoshes...

VOROBYANINOV moves into

SCENE 2: INT. HALLWAY - DAY

CLAUDIA IVANOVNA follows him.

VOROBYANINOV
(irritated)
No matter, no matter.

VOROBYANINOV replaces the empty glass on the tray, opens the front door and steps out onto the street.

SCENE 3: EXT. THE STREET - DAY

CAMERA FOLLOWS VOROBYANINOV as he walks down the street. It is a fairly wide street, no sidewalks, lots of mud and horsedroppings. CAMERA FEATURES NYMPH FUNERAL HOME, on the left-hand side of the street, with silver-trimmed coffins in the windows. THE THREE NYMPHS are in front of their shop, waiting for VOROBYANINOV to pass. On the right hand side of the street, BEZENCHUK's undertaking parlor, with dusty, plain oak coffins behind its small windows. BEZENCHUK is leaning against his door and as VOROBYANINOV draws level, calls him.

BEZENCHUK
Greeting to an honored guest. Goor morning.

VOROBYANINOV tips his hat.

BEZENCHUK (cont'd)
How's your honored mother-in-law, might I inquire?

VOROBYANINOV
(shrugging, noncommital)
Mrr-mrr.

He walks on.

BEZENCHUK
(calls after him)
God grant her health.
(to himself)
Nothing but losses, durn it.

VOROBYANINOV reaches the NYMPH FUNERAL HOME. The THREE NYMPHS give him their attention.

THREE NYMPHS
(in chorus)
How is your esteemed mother-in-law, may we inquire?

VOROBYANINOV
(tips his hat)
She's well. The things she does. Last night she saw a golden girl with her hair down. It was in a dream.

SCENE 3 (cont'd)

VOROBYANINOV bows slightly and continues on his way. The THREE NYMPHS exchange glances and sigh. CAMERA FOLLOWS VOROBYANINOV for the remainder of his walk. We SEE the "MASTER BARBER PIERRE AND CONSTANTINE" with signs announcing "Manicures and curling performed at home"...beyond that, a hotel, and further on a large open space in which a calf is tethered.

SCENE 4: EXT. STREET - DAY

As VOROBYANINOV reaches the town hall registry office.

SCENE 5: INT. REGISTRY OFFICE - DAY

VOROBYANINOV enters the office. A clock on the wall reads 9:05. CAMERA FEATURES a sign: FINISH YOUR BUSINESS AND LEAVE

VOROBYANINOV, CAMERA FOLLOWS, goes to his desk, turns to three colleagues, all typical bureaucrats. They bow to him; he bows back, slightly. He takes a blue felt cushion out of a drawer places it on his chair, pulls his mustache carefully out until it is parallel to the floor and sits down.

SCENE 6: INT. REGISTRY OFFICE - DAY - ANOTHER ANGLE

A YOUNG COUPLE, who have been waiting, timidly approach VOROBYANINOV'S desk. VOROBYANINOV is aware of them, but feigns to ignore their presence. He busies himself with ledgers. Finally,

YOUNG GIRL
Comrad, where do we...

YOUNG MAN
(finishes her sentence)
Get married.

VOROBYANINOV
Birth? Death?

YOUNG MAN
Get married?

YOUNG GIRL
(giggles)

VOROBYANINOV
(opens large register)
Your names?

SCENE 6 (cont'd)

YOUNG MAN
Ivan Michaelovitch Orrop.

YOUNG GIRL
Vera Nicolayavna Turyn.

VOROBYANINOV
(writing)
Tu-ryn. Your ages?

YOUNG MAN
Nineteen.

YOUNG GIRL
(a beat behind)
Eighteen.

VOROBYANINOV
City of birth?

YOUNG MAN
Here, both of us.

VOROBYANINOV
Birth date?

YOUNG GIRL
16th May, and Ivan; 4th of March.

VOROBYANINOV
Witnesses?

YOUNG GIRL
To our birth?

VOROBYANINOV
(looking up)
No. For your wedding.

YOUNG MAN
They are outside...I'll call them.

He runs to the door, opens it, and makes large gestures. THREE WITNESSES enter. VOROBYANINOV turns the register toward them, points to the appropriate spaces and the three witnesses sign. Then the WITNESSES step back as VOROBYANINOV gets up.

VOROBYANINOV
Young people, allow me to congratulate you, as they used to say, on your legal marriage.

Two or three PEOPLE enter the room as he speaks.

VOROBYANINOV (cont'd)
It is very, very nice to see young people like yourselves moving hand in hand toward the realization of eternal ideals. It is very, ve-ery nice.

SCENE 6 (cont'd)

He sits down. The wedding party hesitate a moment then slowly leave. The PEOPLE who have entered move toward VOROBYANINOV'S desk.

VOROBYANINOV
Birth? Death?

ONE OF THE PEOPLE

CUT TO:

SCENE 7: INT. REGISTRY - OFFICE - NIGHT

Same as #4 and #5 but the clock reads 6:45. VOROBYANINOV is putting his cushion away. BEZENCHUK enters SCENE. VOROBYANINOV looks up and sees him.

VOROBYANINOV
Greetings to an honored guest. What can I do for you?

Silence from BEZENCHUK who looks like he's trying to speak but can't.

VOROBYANINOV
(severely)
Well?

BEZENCHUK
Does the Nymph, durn it, really give good service? Can they really satisfy customers? Why, a coffin needs so much wood alone.

VOROBYANINOV
What?

BEZENCHUK
It's the Nymph...three families livin' on one rotten business. And their materials ain't no good, and the finish is worse. What's more, the tassels ain't thick enough, durn it. Mine's an old firm, though. Founded in 1907. My coffins are like pickles, especially selected for the people who know a good coffin.

VOROBYANINOV
What are you talking about? Are you crazy? Your coffins will drive you out of your mind.

VOROBYANINOV moves toward door. BEZENCHUK holds the door for him and then follows him out.

SCENE 8: EXT. REGISTRY OFFICE AND THEN STREET - NIGHT

CAMERA FOLLOWS the two men.

BEZENCHUK
(trembling with eagerness)
When the "Do Us The Honor" Funeral,Home was goin' it was all right. There wasn't one firm, not even in Tver, which could touch it in brocade, durn it. But now, I tell you straight, there's nothing to beat mine. You don't even need to look.

VOROBYANINOV turns and looks angrily at BEZENCHUK and then begins to walk faster. BEZENCHUK hurries after him. As they reach the end of the street, they come level with the Three Nymphs Funeral home. The THREE NYMPHS are waiting, apparently not having moved since morning. They have a look of secret satisfaction on their faces.

BEZENCHUK
(in a whisper, but desperately)
I'll make it thirty-two roubles.

VOROBYANINOV walks faster.

BEZENCHUK
(more desperation)
You can have credit.

The THREE NYMPHS join the parade, taking off their caps and bowing to VOROBYANINOV. He breaks into a run as he nears his house, hurriedly wipes his boots on one of the stairs and enters house.

SCENE 9: INT. HALLWAY - NIGHT.

CATHER FYODOR, a Russian Orthodox Priest, rushes toward and past VOROBYANINOV, slamming the door behind him.

SCENE 10: INT. HALLWAY & THEN LIVING ROOM - NIGHT

VOROBYANINOV walks forward. He COMES INTO living room. It is spotlessly clean. KUZNETSOVA, a middle-aged woman with a falsely grieving look on her face is standing in the room.

KUZNETSOVA
(in a whisper)
She's worse. She just made her confession. Don't make noise with your boots.

SCENE 10 (cont'd)

VOROBYANINOV
I'm not. What happened.

KUZNETSOVA
Very severe heart attack.
(reciting)
The possibility of her not recovering should not be discounted.
(normal voice)
I came this morning to borrow the meat grinder and saw the door was open. There was no one in the kitchen and no one in this room either. So I thought Claudia Ivanovna had gone to buy flour to make some Easter cake. She'd been gone too for some time. You know what the flour is like nowadays. If you don't buy it before hand...

CLAUDIA IVANOVNA (o.s.)
(a groan)

VOROBYANINOV crosses himself automatically and walks into

SCENE 11: INT. CLAUDIA IVANOVNA'S BEDROOM - NIGHT

CLAUDIA IVANOVNA is lying on her back with one arm under her head. She wears a bright, apricot-colored cap. She is staring up at the ceiling, her face solemn.

VOROBYANINOV
Claudia Ivanovna...

CLAUDIA IVANOVNA
(a pitiful, highpitched groan)

VOROBYANINOV begins to cry.

VOROBYANINOV
Claudia Ivanovna, what's the matter.

She closes her eyes and slumps to one side. KUZNETSOVA enters the room, leads VOROBYANINOV out. CAMERA FOLLOWS.

SCENE 12: INT. LIVING ROOM - NIGHT

KUZNETSOVA
She's dropped off. The doctor didn't say she was to be disturbed. Listen, dearie, run down to the chemists. Here's the prescription.
(she hands VOROBYANINOV a piece of paper)

SCENE 12 (cont'd)

KUZNETSOVA (cont'd)
Find out how much an ice bag costs.

VOROBYANINOV is showing Great Russian Grief. He takes the paper, turns

CUT TO:

SCENE 13: MATCH SHOT - VOROBYANINOV's BACK. He turns and we are in CLAUDIA IVANOVNA'S BEDROOM - NIGHT.

She has the ice bag on her forehead.

CLAUDIA IVANOVNA
(whining and spoiled)
Something...water...tea. I'm thirsty.

KUZNETSOVA, standing at the foot of the bed, leaves the room

CLAUDIA IVANOVNA (cont'd)
(hallucinating, weak voice)
I must fetch Eeppole-et's boots, they are at the cobbler's.

SCENE 14: TIGHT TWO SHOT

CLAUDIA IVANOVNA (cont'd)
Light the lamps. Light the lamps.

VOROBYANINOV reaches over and turns the wick up on a gas lamp.

CLAUDIA IVANOVNA
(Complaining)
Why don't you light the lamps.

VOROBYANINOV rises. CAMERA FOLLOWS him.

CUT TO:

SCENE 15: INT. LIVING ROOM - NIGHT

As VOROBYANINOV enters, Somber and deathwatch: BEZENCHUK is waiting.

BEZENCHUK
So how would you like it, Mr. Vorobyaninov?

VOROBYANINOV
(gloom)
Yes, probably.

SCENE 15 (cont'd)

BEZENCHUK
(agitated)
Does the Nymph, durn it, really give good service?

VOROBYANINOV
Go to the devil. You make me sick.

BEZENCHUK
I'm not doin nothin' I'm only askin' about the tassels and brocade. How shall I make it? Best quality? Or how?

VOROBYANINOV
No tassels or brocade. Just an ordinary coffin made of Pinewood. Do you understand?

CLAUDIA IVANOVNA (o.s.)
Ee-pole-et.

CUT TO:

SCENE 16: INT. CLAUDIA IVANOVNA'S BEDROOM - NIGHT

She is propped up in bed, no longer delirious. VOROBYANINOV sits down next to her.

SCENE 17: TIGHT TWO SHOT VOROBYANINOV AND CLAUDIA IVANOVNA

CLAUDIA IVANOVNA
(whispering, but stern)
Ippolit Matveyevich, sit close to me. I want to tell you something.

VOROBYANINOV moves closer, tries to smile, but can think of nothing to say. We must have the feeling that he is both annoyed and ill at ease with this dying business.

CLAUDIA IVANOVNA (cont'd)
Ippolit, do you remember our drawing room suite?

VOROBYANINOV
(politely humoring her)
Which one?

CLAUDIA IVANOVNA
The one upholstered in English chintz.

VOROBYANINOV
You mean the suite in my house?

SCENE 17 (cont'd)

CLAUDIA IVANOVNA
Yes, in Stargorod.

VOROBYANINOV
Yes, I remember it very well. A sofa, a dozen chairs and a round table with six legs. It was splendid furniture made by Hambs. But why does it come to mind?

CLAUDIA IVANOVNA begins turning dark: she can't breathe, VOROBYANINOV holds his breath too. Finally, after a short struggle for breath...

CLAUDIA IVANOVNA
I sewed my jewels into the seat of a chair.

VOROBYANINOV
(mechanically)
What jewels?
(realizes)
Weren't they taken when the house was searched?

CLAUDIA IVANOVNA
(testy)
I hid the jewels in a chair.

VOROBYANINOV
(jumps up)
Your jewels? In a chair? Who induced you to do that? Why didn't you give them to me?

CLAUDIA IVANOVNA
(quietly vicious)
Why should I have given them to you when you squandered away my daughter's estate?

VOROBYANINOV
(sits down)
But you took them out again, didn't you? They're here, aren't they?

CLAUDIA IVNOVNA
(shakes her head)
I didn't have time. You remember how quickly and unexpectedly we had to flee. They were left in the chair...the one between the terra-cotta lamp and the fireplace.

SCENE 17 (cont'd)

VOROBYANINOV
(SHOUTING)
But that was madness. You're just like your daughter.

(gets up and begins pacing: STILL SHOUTING)
I suppose you realize what may have happened to the chairs? Or do you think they're still there in the drawing room of my house, quietly waiting for you to come and get your jewelry?

VOROBYANINOV
(shakes his head so hard his glasses fall off)
What? Seventy thousand roubles worth of jewelry hidden in a chair. Heaven knows who may sit on that chair.

CLAUDIA IVANOVNA GIVES a SOB and leans forward toward the edge of the bed. She tries to reach out toward VOROBYANINOV but falls back onto the quilt.

VOROBYANINOV
(SHOUTING)
I think she's dying.

CAMERA FOLLOWS as he runs out of the room. KUZNETSOVA, crossing herself, runs in.

CUT TO:

SCENE 18: INT. LIVING ROOM - NIGHT

BEZENCHUK is asleep on the floor. VOROBYANINOV trips over him and BEZENCHUK wakes.

BEZENCHUK
(as if continuing a conversation; rising)
Now, don't you worry, Mr. Vorobyaninov. There's lots of work goes into a coffin.

VOROBYANINOV
Claudia Ivanovna's dead.

BEZENCHUK
Well, God rest her soul. So the old lady's passed away. Old ladies pass away...or they depart this life. It depends who she is. Yours, for instance, was small and plump, so she passed away. But if it's one who's a bit bigger and thinner, then they say she has departed this life...

SCENE 18 (cont'd)

VOROBYANINOV
What do you mean, 'they say'? Who says?

BEZENCHUK
We say, the undertakers. Now you, for instance, you're distinguished-looking and tall, though a bit on the thin side. If you should die, God forbid, they'll say you popped off. But a tradesman, who belonged to the former merchant's guild, would breathe his last. And if it's someone of lower status, say a janitor, or a peasant, we say he has croaked or gone west. But when the high-ups die, say a railroad conductor or someone in the administration, they say he has kicked the bucket. They say: "You know our boss has kicked the bucket don't you?"

VOROBYANINOV
(shocked)
And what will the undertakers say about you when you die?

BEZENCHUK
I'm a small fellow. They'll say: Bezenchuk's gone, and nothin' more.
(grimly)
It's not possible for me to pop off or kick the bucket; I'm too small. But what about the coffin, Mr. Vorobyaninov? Do you really want one without tassels and brocade?

VOROBYANINOV has not been listening. He's been thinking his own schemes.

VOROBYANINOV
I'll go and find them, and then we'll see.
(suddenly, to Bezenchuk)
Go on then, damn you, make it. With brocade, and tassels.

CUT TO:

SCENE 19: INT. FATHER FYODOR'S HOUSE - NIGHT

It is a typically Russian interior; rugs hanging on the walls testify to FATHER FYODOR'S success as a Clergyman. Several Ikons, one with a lighted candle in front of it. CATHERINE, FATHER FYODOR'S wife, is laying the table for dinner. FYODOR comes through door simultaneously with beginning of scene. He is dressed in typical Russian Orthodox cassock, hat. He has a heavy beard.

SCENE 19 (cont'd)

FYODOR
Let me have a pair of scissors, Mother.

CATHERINE
(moving to chest of drawers and removing scissors)
But what about your supper?

FYODOR
(takes scissors)
Yes, later on.

CAMERA FOLLOWS FYODOR INTO BEDROOM

SCENE 19A: INT. FYODOR'S BEDROOM - NIGHT

FYODOR closes the door, begins SINGING a HYMN, HUMMING it under his breath. He removes his cassock and, clicking the scissors, walks over to a mirror. Beside the mirror is a folk-painting, THE PARABLE OF THE SINNER.. FYODOR leans toward the mirror and begins cutting off his beard. He botches the job, ending up with one side shorter than the other and pieces of beard sticking out in all directions.

FYODOR
(CALLING)
You help me, Mother. I just can't imagine these rotten hairs.

CATHERINE walks into scene and throws up her hands in horror.

CATHERINE
What have you done to yourself?

FYODOR
I haven't done anything. I'm trimming my beard. It seems to have gone askew here...

CATHERINE
(taking scissors)
Heavens!
(begins cutting his beard)
Surely you're not joining the New Church movement.

FYODOR
(picking up on the last so as not to have to go into details)
And why shouldn't I join the Renovators, Mother? They're people, aren't they?

SCENE 19A (cont'd)

CATHERINE
Of course they're people, but they go to movies and pay alimony.

FYODOR
Well, then, I'll go to movies as well.

CATHERINE
Go on then!

FYODOR
I will!

CATHERINE
You'll get tired of it. Just look at yourself in the mirror.

FYODOR and the CAMERA survey FYODOR in the mirror. He now has a short, odd-looking beard and an absurdly long mustache... quite devilish and lively looking. FYODOR takes the scissor and trims down the mustache.

FYODOR
Mother, you will go to your brother and borrow his fur-collared coat and duck-billed cap. I will need them for a week.

CATHERINE
For a week? Where are you going?

FYODOR
I must take a journey, a short journey, for my own reasons. The coat and cap, Mother.

CATHERINE
I won't go.

FYODOR
Little mother, the coat and cap.

CATHERINE
(weeps and carries on)

FYODOR
(thundering)
Little mother!

QUICK CUT:

SCENE 20: SAME AS 19 A. Perhaps a half hour later. FYODOR has obviously been raging up and down. CATHERINE is stubborn and martyred.

CATHERINE
For no reason, for no reason at all... you cut your hair, you want to take my brother's coat...you want to leave me.

FYODOR
I'm not leaving you, I'm not. I'll be back in a week.
(harassed)
A man can have a job to do, after all. Can he or can't he?

CATHERINE
No, he can't.

FYODOR looks around helplessly and then, seemingly, braces himself for an experiment. He walks over to a table and slams his fist down on it.

FYODOR
(SHOUTING)
Catherine! The coat!

CATHERINE, much shocked by this unexpected show of violence, bursts into fresh tears and runs out of the room. CAMERA HOLDS on FYODOR, who is surprised and pleased by the results he has obtained. He shakes his head compassionately.

FYODOR
It's not easy for the women, either.

FYODOR removes an army trunk from beneath his bed, opens it. It is lined with photographs cut from magazines (CHRONICLE OF THE 1914 WAR, "The Capture of Peremyshl, The Distribution of Comforts to Enlisted Men in the Trenches" Etc.). FYODOR removes items from the trunk: books, brochures etc. At the bottom he finds an old woman's hat. FYODOR rips the hat apart and removes a sausage-shaped piece of material. He opens it and removes twenty ten-rouble gold coins. He counts them out. FYODOR moves to the dresser, opens a drawer and takes out paper money from a candy box. He leaves twenty roubles in the box.

FYODOR
That will do for the housekeeping.

CUT TO:

SCENE 21: EXT. TRAIN STATION - NIGHT

FYODOR, dressed in civilian clothes, striped pants, his brother-in-law's fur-collared coat and duck-billed cap, enters SCENE carrying a suitcase. FYODOR walks past a buffet.

SCENE 21 (cont'd)

We HEAR LOCOMOTIVE WHISTLE. CROWD hurries toward train. Everybody carries a weird assortment of packages: baskets, belt and cord-tied valises, bundles, food, live animals, especially chickens. FYODOR boards train.

SCENE 22: INT. TRAIN - NIGHT

A "hard" compartment. Rows of wooden benches, PEOPLE settling themselves in, placing bundles on the rack, under their feet. FYODOR steps over valises and bundles on the floor, pushes past people. He shoves an old woman aside with a muttered:

FYODOR
Please...

FYODOR finally finds a seat. He places his valise under the seat and settles himself, unbuttons his coat, smooths the fur collar self-consciously. The ambiance is one of unrestrained friendliness and quarrelsomeness, Russian Breughel. FYODOR removes the cap and hangs it on his knee. A WOMAN facing him smiles and nods grandmotherly. Sitting next to FYODOR are:

A Young Kholkoz Worker (male),
A Bureaucrat,
The Grandmother, her head wrapped in a babushka, her shoulders covered with a shawl,
A woman with a baby,
An ex-soldier who has retained his military bearing.

SCENE 23: The TRAIN BEGINS TO MOVE. We HEAR a RAGGED CHEER from the PEOPLE in the car.

CUT TO:

SCENE 24: SAME AS 22 and 23. Some time later.

They have been underway for quite a while. The GRANDMOTHER is eating hard-boiled eggs and onions. The BUREAUCRAT is polishing off a piece of chicken and onions. The young KHOLKOZ WORKER is eating radishes and black bread. The MOTHER is nursing her baby, a shawl negligently draped over her breast and the baby's head so that while everyone is aware of what is going on they do not see her breast too clearly.

BUREAUCRAT
(to his neighbors)
Do you know this one? An old Jew lay dying. Around him were his wife and children. 'Is Monya here?' asks the old Jew with difficulty. 'Yes, she's

SCENE 24 (cont'd)

BUREAUCRAT (cont'd)
here.' 'Has Auntie Brana come?' 'Yes.' 'And where's Grandma? I don't see her.' 'She's over here.' 'And Isaac?' 'He's here, too.' 'What about the children?' 'They're all here.' 'Then who's minding the store?'

Everyone LAUGHS. In B.G. we see the samovar at the far end of the car. The ex-SOLDIER comes back with two cups of tea. Hands one cup to the GRANDMOTHER and re-seats himself.

EX-SOLDIER
Have you heard this one? A Jew comes home and gets into bed beside his wife. Suddenly he hears a scratching noise under the bed. The Jew reaches with his hand underneath the bed and asks: "Is that you, Fido?" And Fido licks his hand and says: "Yes, it's me."

MUCH LAUGHTER and collapsing with amusement.

The GRANDMOTHER offers an egg to FYODOR, who accepts it with ceremony and just as ceremoniously cracks the shell. We watch him stuff the entire egg into his mouth with great delicacy.

CUT TO:

SCENE 25: INT. CHEMIST SHOP - DAY

LEOPOLD GRIGOREVICH, the chemist, is behind his counter. VOROBYANINOV walks into store and waits while LEOPOLD sells beauty supplies to a lady customer.

LEOPOLD
(reading the label)
You really ought to try the Ango cream for sunburn and freckles; gives the skin an exceptional whiteness.

LADY CUSTOMER
But I have been asking for Rachelle powder like the one I have.
(she holds up a used box of powder and reads the label)
Goldish in color; gives the skin a tan not normally acquirable.

LEOPOLD
I assure you, my dear lady...

SCENE 25 (cont'd)

VOROBYANINOV
Leopold Grigorevich...

LEOPOLD
One moment, dear friend...
(to lady)
Perhaps you wish something else... If you will excuse me a moment...

LADY CUSTOMER nods approval.

LEOPOLD
(to VOROBYANINOV)
What can I get you?

VOROBYANINOV
Something for the hair.

LEOPOLD
To make it grow, to remove it, or to dye it?

VOROBYANINOV
Not to make it grow. To dye it.

LEOPOLD
We have a wonderful hair dye called Titanic.
(the con man)
We got it from the customs people; it was confiscated. It's a jet black. A bottle containing a six months' supply costs three roubles, twelve kopeks. I can recommend it to you as a good friend.

VOROBYANINOV takes the bottle in his hand, reads the label briefly, sighs and puts money down on the counter.

VOROBYANINOV
Thank you, Lipa. Uh, you won't tell...

LEOPOLD
(sincere)
My dear friend!

VOROBYANINOV leaves the chemist' shop.

LEOPOLD
(returning to lady customer)
I must show you something which just came in, a new invention: a bugovar. It is

SCENE 25 (cont'd)

LEOPOLD (cont'd)
similar in principle to the samovar, except that it looks like a watering can and is used to catch bugs...

CUT TO:

SCENE 26: INT. VOROBYANINOV'S HOUSE - NIGHT

VOROBYANINOV dyes his hair and mustache. As he begins, he grimaces and sniffs so that we are aware that the product has an awful smell.

CUT TO:

SCENE 27: EXT. STARGOROD MARKET - DAY

OSTAP BENDER walks through the market, carrying an astrolabe. He wears an old green suit, which fits tightly at the waist, and an old woolen scarf wound several times around his neck. His shoes are patent-leather boots with orange-colored suede uppers. When, in a later scene, he removes his boots we will see that he wears no socks. A WAIF runs after OSTAP who is obviously flairing the air, trying to get the feel of the market.

WAIF
Mister! Gimme ten kopeks!

OSTAP
(ironically, quietly)
Perhaps you'd also like the key of the apartment where the money is?

The WAIF goes off in another direction. OSTAP wanders on, singing to himself. He reaches an empty space among a line of vendors, places the astrolabe on the ground in front of him and begins to sell.

OSTAP
Who wants an astrolabe? Here's an astrolabe going cheap. Special reduction for delegations and women's work divisions.

No response from the CROWD, although a few people look at him curiously.

OSTAP (cont'd)
Who wants this beautiful astrolabe used by the famed Galileo himself...

SCENE 27 (cont'd)

A REPAIRMAN stops.

REPAIRMAN
How much?

OSTAP
Only twenty roubles... It belonged to a famous aristocrat. He had a collection of maps and astrolabes which was the envy of every collector from Tiflis to Lodz.

REPAIRMAN
Twenty roubles.
(gives indications of walking away)

OSTAP
But for you...who obviously knows about astrolabes, who appreciates the workmanship, look - no shoddy material. Well built. It has lasted since the time of Galileo...It will last another hundred years...fifteen roubles.

REPAIRMAN
Fifteen roubles?
(hesitates, obviously wants the astrolabe, but loves the bargaining, too)

OSTAP
Where can you find an antique astrolabe, fit for a Proletarian Museum, for twelve roubles? It measures, providing you have something to measure.

CUT TO:

SCENE 28: EXT. STREET NEAR MARKET - DAY

OSTAP is counting three roubles in his hand. He looks up at a street sign which reads

INSERT STREET SIGN
Soviet Street

BACK TO SCENE: OSTAP turns down Soviet Street and walks a few steps to another cross street.

SCENE 28 (cont'd)

INSERT STREET SIGN

Red Army Street

(crossed out former street name is still visible: Greater Pushkin Street)

BACK TO SCENE: OSTAP crosses a square and finds himself on

INSERT STREET SIGN

Cooperative Street.

QUICK CUT:

SCENE 29:

INSERT SIGN

Lena Massacre Street

(crossed out former street name is still visible: Denisov Street)

SCENE 30: OSTAP walks toward a house. We see a street number #28...and CAMERA FEATURES a sign on the wall:

USSR RSFSR
SECOND SOCIAL SECURITY OFFICE
of the
STARGOROD PROVINCE INSURANCE ADMINISTRATION.

A JANITOR is sitting on a stone bench in front of the house.

OSTAP

(taking a cigarette)

Do you have a light?

JANITOR gives him a light.

OSTAP

Tell me, Dad, are there any marriageable young girls in this town?

JANITOR

(unsurprised by the question)

For some a mare'd be a bride.

OSTAP

I have no more questions.

(thinks it over a moment)

A house like this and no girls in it?

SCENE 30 (cont'd)

JANITOR
It's a long while since there've been any young girls here. This is a state institution -- a home for old-age women pensioners.

OSTAP
I see. For ones born before historical materialism?

JANITOR
That's it. They were born when they were born.

OSTAP
And what was here in the house before the days of historical materialism?

JANITOR
When was that?

OSTAP
In the old days. Under the former regime.

JANITOR
Oh, in the old days my master used to live here.

OSTAP
A member of the bourgeoisie?

JANITOR
Bourgeoisie yourself! I told you. He was a marshal of the nobility.

OSTAP
Listen, Grandad, what about a drink?

JANITOR
All right. Buy me one.

CUT TO:

SCENE 31: SAME AS 30 - NIGHT

OSTAP and the JANITOR are sitting on the bench, obviously a little the worse for drink. That is, the JANITOR is, but OSTAP is quite in control.

OSTAP
Right, then, I'll stay the night with you.

SCENE 31 (cont'd)

JANITOR
Since you're a good man, you can stay here for the rest of your life is you like.

They rise.

CUT TO:

SCENE 32: INT. JANITOR'S ROOM - NIGHT

As OSTAP and the JANITOR enter. OSTAP takes the only bed in the room, pulls off his boots.

OSTAP
How I would love to be a polygamist... but how can one become a polygamist without a grey polka-dot suit? It wouldn't have the right effect.

JANITOR
(thinking his own thoughts)
The police chief used to salute him... I'd go and wish him a happy new year, let's say, and he'd give me three roubles. At Easter, let's say, he'd give me another three roubles...Then on his birthday, let's say. In a year, I'd get as much as fifteen roubles from wishin' him. He even promised to give me a medal. "I want my janitor to have a medal," he used to say. That's what he would say: "Tikhon,consider that you already have the medal."

OSTAP
And did he give you one?

JANITOR
Wait a moment... "I don't want a janitor without a medal," he used to say. He went to St. Petersburg to get me a medal. Well, the first time it didn't work out. The officials didn't want to give me one. "The Tzar," he used to say, "has gone abroad. It isn't possible just now." So the master told me to wait. "Just wait a bit, Tikhon," he used to say, "you'll get your medal."

SCENE 32 (cont'd)

OSTAP
And what happened to this master of yours? Did they bump him off?

JANITOR
No one bumped him off. He went away. What was the good of him stayin' here with the soldiers? Do they give medals to janitors nowadays?

OSTAP
Sure. I can arrange one for you.

JANITOR
(looking at Ostap with veneration)
I can't be without one. It's that kind of work.

OSTAP
Where did your master go?

JANITOR
Heaven knows. People say he went to Paris.

OSTAP
Ah, white acacia...the emigre's flower. So he's an emigre?

JANITOR
Emigre yourself... He went to Paris, so people say. And the house was taken over for old women. You greet them every day and they don't even give you a ten kopek bit. Yes, he was some master!

We HEAR the BELL over the doorway RING. JANITOR moves over to the door and opens it; he steps back, thunderstruck.

SCENE 33: JANITOR'S P.O.V. In the doorway stands VOROBYANINOV. He has a black mustache and black hair. Facing his former janitor, he has regained some of that pre-revolutionary vigor.

SCENE 34. SAME AS 32.

JANITOR
Master!
(bellowing)
Back from Paris!

SCENE 34 (cont'd)

VOROBYANINOV walks fully into SCENE. He is a bit embarrassed by the sight of OSTAP's dirty bare feet.

OSTAP
(jumps up)
This isn't Paris, but you're welcome to our abode.

VOROBYANINOV
(a bit strained)
Hello, Tikhon. I certainly haven't come from Paris. Where did you get that strange idea from?

OSTAP
(the immediate conspirator)
Splendid. You haven't come from Paris.
(he puts an arm around the Janitor and through the next line pushes him out the door and closes it after him)
You've no doubt come from Kologriv to visit your deceased grandmother.

OSTAP locks the door and turns back to VOROBYANINOV, who is standing in the middle of the room.

OSTAP (cont'd)
Take it easy, everything's all right! My name's Bender. You may have heard of me!

VOROBYANINOV
(nervously)
No, I haven't.

OSTAP
No, how could the name of Ostap Bender be known in Paris? Is it warm there just now? It's a nice city. I have a married cousin there. She recently sent me a silk handkerchief by registered mail.

VOROBYANINOV
What rubbish is this? What handkerchief? I haven't come from Paris at all. I've come from...

OSTAP
Marvelous! You've come from Morshansk!

SCENE 34 (cont'd)

VOROBYANINOV
(uneasy)
Well, I'm going now.

OSTAP
Where are you going? You don't need to hurry anywhere; the secret police will come for you anyway.

VOROBYANINOV sits down heavily, unbuttons his coat and glares at OSTAP.

VOROBYANINOV
I don't know what you mean.

OSTAP
(pulling on his boots)
That's no harm; you soon will. Just one moment.

OSTAP begins walking up and down.

OSTAP (cont'd)
Which frontier did you cross? Was it the Polish, Finnish, or Rumanian frontier? An expensive pleasure, I imagine. A friend of mine recently crossed the frontier. He lives in Slavuta, on our side, and his wife's parents live on the other. He had a row with his wife over a family matter; she comes from a temperamental family. She spat in his face and ran away to her parents across the frontier. The fellow sat around for a few days but found things weren't going well. There was no dinner and the room was dirty, so he decided to make it up with her. He waited till night and then crossed over to his mother-in-law. But the frontier guards nabbed him, trumped up a charge, and gave him six months. Later on he was expelled from the trade union. The wife, they say, has now gone back, the fool, and her husband is in the workhouse. She is able to take him things... Did you come that way too?

VOROBYANINOV
Honestly, honestly, I'm a citizen of the RSFSR. I can show you my identification papers if you want.

SCENE 34 (cont'd)

OSTAP
With printing being as well developed as it is in the West, the forgery of Soviet identification papers is nothing. A friend of mine even went as far as forging American dollars. And you know how difficult it is to forge dollars. The paper has those different-colored little lines on it. It requires great technique. He managed to get rid of them on the Moscow black market. It turned out later that his grandfather, a notorious currency-dealer, had bought them all in Kiev and gone absolutely broke. The dollars were counterfeit, after all. So your papers may not help you very much either.

VOROBYANINOV
(realizing his perilous position)
Don't tell anyone you saw me. They might really think I am an emigre.

OSTAP
That's more like it. First we have an emigre who has returned to his home town, and then we find he is afraid the secret police will catch him.

VOROBYANINOV
But I've told you a hundred times, I'm not an emigre.

OSTAP
Then who are you?

VOROBYANINOV
I've come on business.

OSTAP
What business?

VOROBYANINOV
Personal business.

OSTAP
And then you say you're not an emigre? A friend of mine...

VOROBYANINOV
(despairingly)
All right, I'll tell you everything. I might just need an...accomplice.

SCENE 35: SAME as 34. We WATCH VOROBYANINOV telling (silent) OSTAP about the Jewels.

OSTAP
Things are moving, gentlemen of the Jury. Things are moving.

SCENE 36: SAME as 34. CONTINUE VOROBYANINOV telling (silent) OSTAP about the Jewels.

OSTAP
(jumping up and addressing the stove)
Things are moving, gentlemen of the Jury. Things are moving.

SCENE 37. SAME as 34. OSTAP and VOROBYANINOV are sitting, the very picture of conspirators.

VOROBYANINOV
(reading a list)
Three strings of pearls...Yes, I remember them. Two with forty pearls and the long one had a hundred and ten. A diamond pendant... Claudia Ivanovna used to say it was worth four thousand roubles; an antique. And the rings: not thick, cheap engagement rings but fine, light-weight rings set with pure polished diamonds (grows lyrical)...Heavy earrings that bathe a small female ear in multi-colored light; bracelets shaped like serpents, with emerald scales; a clasp bought with the profit from one marvelous harvest; a pearl necklace fit only for a prima donna; and a diadem worth forty thousand roubles.

OSTAP
Not a bad choice. The stones have been tastefully selected, I see. How much did all this jazz cost?

VOROBYANINOV
Seventy to seventy-five thousand.

OSTAP
Hm... Then it's worth a hundred and fifty thousand now.

VOROBYANINOV
(jubilant)
Really as much as that?

SCENE 37 (cont'd)

OSTAP
Not less than that. However, if I were you, dear friend from Paris, I wouldn't give a damn about it.

VOROBYANINOV
What do you mean, not give a damn?

OSTAP
Just that. Like they used to before the advent of historical materialism.

VOROBYANINOV
Why?

OSTAP
I'll tell you. How many chairs were there?

VOROBYANINOV
A dozen. It was a drawing-room suite.

OSTAP
Your drawing-room suite was probably used for firewood long ago.

VOROBYANINOV stands up, agitated.

OSTAP (cont'd)
Take it easy. I'll take charge. The hearing is continued. Incidentally, you and I will have to conclude a little deal.

VOROBYANINOV nods his assent.

OSTAP (cont'd)
In the event of the acquisition of the treasure, as a direct partner in the concession and as technical adviser, I receive sixty per cent. You needn't pay my social security; I don't care about that.

VOROBYANINOV
(indignant)
That's daylight robbery.

OSTAP
And how much did you intend to offer me?

VOROBYANINOV
Well...er...five per cent, or maybe even ten per cent. You realize, don't you, that's fifteen thousand roubles.

SCENE 37 (cont'd)

OSTAP
And that's all?

VOROBYANINOV
Yes...

OSTAP
Maybe you'd like me to work for nothing and also give you the key of the apartment where the money is?

VOROBYANINOV
In that case, I'm sorry. I have every reason to believe I can manage the business myself.

OSTAP
Aha. In that case, I'm sorry. I have just as much reason to believe, as Andy Tucker used to say, that I can also manage your business by myself.

VOROBYANINOV
Villain!

OSTAP
(unmoved)
Listen, gentleman from Paris, do you know your jewels are practically in my pocket? And I'm only interested in you as long as I wish to ensure your old age.

VOROBYANINOV
(morosely)
Twenty per cent.

OSTAP
(sneeringly)
And my grub?

VOROBYANINOV
Twenty-five.

OSTAP
And the key of the apartment?

VOROBYANINOV
But that's thirty-seven and a half thousand!

OSTAP
Why be so precise? Well, all right, I'll settle for fifty per cent. We'll go halves.

SCENE 37 (cont'd)

VOROBYANINOV
Thirty percent, not a kopeck more.

OSTAP
Listen, dear friend from Paris, out of respect for you I am prepared to work for forty per cent.

VOROBYANINOV
That's sixty thousand!

OSTAP
You're a nasty man. You're too fond of money.

VOROBYANINOV
And I suppose you aren't?

OSTAP
No, I'm not.

VOROBYANINOV
Then why do you want sixty thousand?

OSTAP
On principle!

VOROBYANINOV takes a deap breath.

OSTAP (cont'd)
Well, are things moving?

VOROBYANINOV
(humbly)
Yes, things are moving.

OSTAP
It's a bargain, District Chief of the Comanchi!

VOROBYANINOV
(angry)
Comanchi! I demand an apology!

OSTAP
Pardon me, Field Marshall. You are not district chief of the Comanchi and I pray you forget that was ever said.

JANITOR re-enters scene. He is drunk.

OSTAP
(turns toward opening door)
Ah! The intellectual proletarian! Officer of the Broom.

JANITOR
(coming into room)
(makes "low-pitched, passionate noises of the kind that are sometimes heard when a lavatory suddenly gurgles...in the stillness of the night)

OSTAP
(to Vorobyaninov)
That's nice. Your janitor is rather a vulgar fellow. Is it possible to get as drunk as that on a rouble?

JANITOR
Yes, it is.

VOROBYANINOV
Listen, Tikhon. Have you any idea what happened to my furniture, old man?

OSTAP is now holding the JANITOR up, to keep him from falling.

JANITOR
(drunkenly yelling)
Haa-aapy daa-aays...

The JANITOR sings the song through, moving about the room bellowing, one moment sliding senseless under a chair, the next moment hitting his head against the brass weights of the clock, and then going down on one knee. He is very happy.

OSTAP
Cross-examination of the witnesses will have to be adjourned until tomorrow morning. Let's go to bed.

They carry the JANITOR to the bench. Then they prepare for bed. OSTAP removes his jacket and reveals a red-and-black checked cowboy shirt. He removes that and we see that he wears nothing underneath. VOROBYANINOV removes his yellow vest. Underneath, he is wearing another light-blue vest.

OSTAP
(enviously)
There's a vest worth buying. Just my size. Sell it to me!

VOROBYANINOV
(frowning)
I'll sell it to you for its original price... eight roubles.

SCENE 37 (cont'd)

OSTAP
Done!
(motions for Vorobyaninov to give him the vest)
You'll have the money when we sell the treasure.

VOROBYANINOV, who had handed the vest to OSTAP, tries to take it back.

VOROBYANINOV
No, I can't do it like that. Please give it back.

OSTAP
(his natural delicacy offended)
There's stinginess for you. We undertake business worth a hundred and fifty thousand and you squabble over eight roubles! You want to learn to live it up!

VOROBYANINOV takes out a notebook and writes in it.

INSERT NOTEBOOK
25/IV/27
Issued to Comrade Bender
Rs. 8

BACK TO SCENE

OSTAP
(looking at notebook)
Oho! If you're going to open an account for me then at least do it properly. Enter the debit and credit. Under 'debit' don't forget to write down the sixty thousand roubles which you owe me, and under 'credit' put down the vest. The balance is in my favor -- 59,992 roubles. I can live a bit longer.

VOROBYANINOV looks at him helplessly as OSTAP falls into the bed, plants himself in the middle of the mattress and pulls the covers selfishly and firmly around himself.

CUT TO:

SCENE 38: SAME AS 37 - DAY

The two men are asleep in the bed. VOROBYANINOV opens his eyes. He is on the very edge of the bed as OSTAP is still taking up more than his share of the space. VOROBYANINOV quietly gets up.

SCENE 38 (cont'd)

VOROBYANINOV
(quietly, to himself)
Guten morgen.

He walks over to the washbasin. He clears his throat, hawking and spitting. Noisily rinses his face. Shakes his head to rid himself of the water. Then begins drying his face vigorously with a towel. When he takes the towel away we see that his mustache dye is spread all over his skin. He inspects himself in the mirror and we see that the black hair has turned green around the edges.

VOROBYANINOV
(groans)

OSTAP
(opens his eyes)
You're out of your mind.

OSTAP closes his eyes again and pretends to sleep.

VOROBYANINOV
(imploringly)
Comrade Bender.

OSTAP opens his eyes reluctantly, blinks them a couple of times, looks carefully at VOROBYANINOV, and then bursts into hysterical laughter.

OSTAP
(laughing)
Stop, you're killing me!

VOROBYANINOV
(twisting his green mustache)
That's not nice, Comrade Bender.

OSTAP laughs until he is exhausted. Then, finally:

OSTAP
(suddenly serious)
Why are you glaring at me like a soldier at a louse? Take a look at yourself.

VOROBYANINOV
But the chemist told me it would be a jet-black color and wouldn't wash off with either hot water or cold water, soap or paraffin. It was contraband.

OSTAP
Contraband? All contraband is made in Little Arnaut Street in Odessa. Show me the bottle...

SCENE 38 (cont'd)

VOROBYANINOV hands him the bottle from his valise.

OSTAP (cont'd)
Look at this! Did you read this?

VOROBYANINOV
Yes.

OSTAP
What about this bit in small print. It clearly states that after washing with hot or cold water, soap or paraffin, the hair should not be rubbed with a towel but dried in the sun or in front of a primus stove. Why didn't you do so? What can you do now with that greenery?

JANITOR walks into SCENE, coming from outside. He is carrying a shovel. He sees VOROBYANINOV's hair, reacts, crosses himself.

JANITOR
May I have a rouble for a drink?

OSTAP
Give this hero of labor a rouble. Only kindly don't charge it to me. It's a personal matter between you and your former colleague. Wait a minute, Dad, don't go away! There's a little matter to discuss.

VOROBYANINOV hands JANITOR a rouble.

OSTAP (cont'd)
Now, Dad, what happened to your master's furniture?

JANITOR
Furniture?

OSTAP
The furniture which was in this palace.

JANITOR
Oh, all the furniture was taken away to the housing division in...1919? Yes, 1919. I managed to save one drawing-room chair for myself, but they took that away too...that warden.

OSTAP
Which warden?

JANITOR
Of the second social-security office.

OSTAP
Is it here in the house then?

JANITOR
That's right.

VOROBYANINOV
Tell me, old fellow, when you had the chair, did you...ever repair it?

JANITOR
It didn't need repairin'. Workmanship was good in those days. The chair could last another thirty years.

VOROBYANINOV
Right, off you go, old fellow. Here's another rouble and don't tell anyone I'm here.

JANITOR
(as he opens the door)
I'll be a tomb, Citizen Vorobyaninov.

As the JANITOR leaves the SCENE:

OSTAP
Things are moving.
(turns and eyes Vorobyaninov's green mustache)
It will have to be dyed again. Give me some money and I'll go to the chemist's. Your Titanic is no damn good, except for dogs. In the old days they really had good dyes. A racing expert once told me an interesting story. Are you interested in horse-racing?

VOROBYANINOV shakes his head "no".

OSTAP (cont'd)
No? A pity; it's exciting. Well, anyway... there was once a well-known trickster called Count Drutsky. He lost five hundred thousand roubles on races. King of the losers! So when he had nothing left except debts and was thinking about suicide, a shady character gave him a wonderful piece of advice for fifty roubles. The count went away and came back a year later with a three year old Orloff trotter. From that moment on the count not only made up all his losses, but won three hundred thousand on top. Broker -- that was the name of the horse -- had an excellent pedigree and always came in first. He

SCENE 38 (cont'd)

OSTAP (cont'd)
actually beat McMahon in the Derby by a whole length. Terrific! ... But then Kurochkin -- heard of him? -- noticed that all the horses of the Orloff breed were losing their coats, while Broker, the darling, stayed the same color. There was an unheard-of scandal. The count got three years. It turned out that Broker wasn't an Orloff at all, but a crossbreed that had been dyed. Crossbreeds are much more spirited than Orloffs and aren't allowed within yards of them! Which? There's a dye for you! Not quite like your mustache!

VOROBYANINOV
But what about the pedigree? You said it was a good one.

OSTAP
Just like the label on your bottle of Titanic -- counterfeit! Give me the money for the dye.

CUT TO:

SCENE 39: SAME AS 38.

OSTAP is holding a bottle of "NAIAD" hairdye and watching VOROBYANINOV dry his hair.

OSTAP
(reading label)
Amazing chestnut color making the hair soft and fluffy.

VOROBYANINOV removes the towel from his face and we SEE that the new dye has made his hair and mustache turn into a rainbow. OSTAP begins to laugh while VOROBYANINOV curses.

VOROBYANINOV
(research Russian curses of the printable kind)

OSTAP
I don't suppose even Aristide Briand had a mustache like that. However, I don't recommend living in Soviet Russia with ultra-violet hair like yours. It will have to be shaved off.

VOROBYANINOV
(deeply grieved)
I can't do that. That's impossible.

SCENE 39 (cont'd)

OSTAP
Why? Has it some association or other?

VOROBYANINOV
I can't do that.

OSTAP
Then you can stay in the Janitor's room for the rest of your life, and I'll go for the chairs. The first one is upstairs, by the way.

VOROBYANINOV
All right, shave it then!

OSTAP picks up a pair of manicure scissors which are part of a disparate set of toilette articles on the washstand and snips off the mustache. Then he reaches into a pocket, takes out a billfold and finds a tissue-wrapped old Gilette razor with which he proceeds to shave VOROBYANINOV's head. VOROBYANINOV is close to tears.

OSTAP
I'm using my last blade on you, so don't forget to credit me with two roubles for the shave and haircut.

VOROBYANINOV
(grieving but protesting)
Why so expensive? It should only cost forty kopeks.

OSTAP
For reasons of security, Comrade Field Marshal!

VOROBYANINOV makes appropriate noises of suffering, for he is being dry-shaved.

QUICK CUT:

SCENE 40: SAME AS 39 - DAY

A few minutes later. VOROBYANINOV is now bald and clean-shaven.

OSTAP
There! The hearing continues! Those suffering from nerves shouldn't look.

VOROBYANINOV looks at himself in the mirror. He and we SEE "the care-worn, but rather youthful, face of an unemployed actor."

SCENE 40 (cont'd)

OSTAP
Right, forward march, the bugle is sounding! I'll make tracks for the housing division, while you go to the old women.

VOROBYANINOV
I can't. It's too painful for me to enter my own house.

OSTAP
I see. A touching story. The exiled Baron! All right, you go to the housing division, and I'll get busy here. Our meeting place is the Janitor's room. Platoon: 'shun!

SCENE 41: EXT. OLD WOMEN'S RETIREMENT HOME - DAY

OSTAP pulls open the heavy oak door and steps into:

SCENE 42: INT. HALLWAY OLD WOMEN'S RETIREMENT HOME - DAY

CAMERA FOLLOWS HIM as he stopps, sniffs the air.

OSTAP
Porridge. Burnt porridge.

We HEAR the confused sound of VOICES, like a distant "hooray", coming from the upstairs. An oak staircase with two flights of once-lacquered stairs leads upward.

OSTAP
(starting up the stairs)
The Comanchi chief lived in vulgar luxury.

We FOLLOW OSTAP upstairs and into:

SCENE 43: INT. UPSTAIRS ROOM - DAY

It is spacious and light. Fifteen OLD WOMEN in dresses made of very cheap grey cloth are sitting in a circle. They are all looking at a MAN standing in the middle of the circle. He is leading them while they sing:

WOMEN
(singing)
We hear the sound of distant jingling
The troika's on its round
Far into the distance stretches
The sparkling snowy ground.

SCENE 43 (cont'd)

The CHOIRMASTER (ALCHEN) is wearing a shirt and trousers of the same material as the women's dresses. He leads them vigorously.

ALCHEN
Descants, softer! Kokushkina, not so loud!

ALCHEN catches sight of OSTAP, glares at him and continues leading his chorus, who sing louder and louder, no longer singing words, making a real effort at volume.

WOMEN
(singing)
Ta-ta-ta--, etc.

They finally run down.

OSTAP
(patting his hands together once or twice, simply for the form)
Can you tell me where I can find the assistant warden?

ALCHEN
What do you want, Comrade?

OSTAP moves forward and ceremoniously shakes hands with ALCHEN.

OSTAP
National folksongs? Very interesting! I'm the fire inspector.

ALCHEN
(looking embarrassed)
Yes, yes. Very opportune. I was actually going to write you a report.

OSTAP
(magnanimous)
There's nothing to worry about. I'll write the report myself. Let's take a look at the premises.

ALCHEN dismisses the chorus with a wave of his hand and the OLD WOMEN run off "with little steps of delight."

ALCHEN
Come this way.

Before following ALCHEN, OSTAP takes a quick survey of the room. The only furniture in sight is a table, two garden benches with iron legs and a light-brown harmonium. A piece

SCENE 43 (cont'd)

of grey cloth hung between the windows reads: A BRASS BAND IS THE PATH TO COLLECTIVE CREATIVITY.

OSTAP
Do they use primus stoves or anything of that kind in this room?

ALCHEN
No, no. This is where our recreational activities are held. We have a choir, a drama circle, painting, drawing, and music.

OSTAP
Very good. A recreation room does not present any fire hazard. Let's go on.

CAMERA FOLLOWS ALCHEN and OSTAP through the house.

SCENE 44: INT. A FRONT ROOM - DAY

FEATURING the furniture. It is garden furniture.

QUICK CUT TO:

SCENE 45: INT. ANOTHER ROOM - DAY

FEATURING furniture - park benches.

OSTAP (v.o.)
Are the chimneys swept regularly?

QUICK CUT TO:

SCENE 46: INT. ANOTHER ROOM - DAY

FEATURING furniture - more park benches.

OSTAP (v.o.)
Are the stoves working properly?

QUICK CUT TO:

SCENE 47: INT. DORMITORY - DAY

OSTAP and ALCHEN enter. The OLD WOMEN stand and bow. The dormitory contains beds covered with extremely hairy blankets. Below the beds are trunks, extending one-third of the way out from under the beds. Extremely military. OSTAP looks around the room. CAMERA FEATURES the foot of a bed. The word "FEET" is woven into the blanket.

QUICK CUT TO:

SCENE 48: INT. KITCHEN - DAY

OSTAP and ALCHEN enter. A large copper pot, holding porridge, is cooking on the stove.

OSTAP
(wrinkles his nose)
What's it cooking in? Lubricating oil?

ALCHEN
(apologetically)
It's pure butter, I swear it is. We buy it from the farm.

OSTAP
Anyway, it's not a fire risk.

For the first time we SEE the COOK, sitting on a stool. The COOK is wearing a cap and apron made from the same grey material as the old women's dresses.

OSTAP (cont'd)
Why is everybody's clothing gray? That cloth isn't even fit to wipe the windows with!

ALCHEN
(embarrassed)
We don't receive enough funds.

OSTAP
(looks at him disbelievingly)
That is no concern of the fire brigade which I am at present representing.

ALCHEN
(alarmed)
We've taken all the necessary fire precautions. We even have a fire extinguisher. An Eclair.

ALCHEN removes a rusty old fire extinguisher from the wall, behind the stove. It is extremely difficult to get at and OSTAP has to help him.

OSTAP
(finally holding the extinguisher in his hands)
Where did you get it? At the market?

OSTAP breaks the capsule and quickly points the nozzle in the air. We HEAR a high-pitched HISSING "which sounded like the ancient tune 'How Glorious is our Lord on Zion'.

OSTAP
You obviously did get it at the market.

SCENE 48 (cont'd)

He replaces the extinguisher on the nail from which it was hanging.

We HEAR a kind of RUSTLING in the corridors, like thousands of mice. CAMERA FOLLOWS OSTAP and ALCHEN into:

SCENE 49: REFECTORY - DAY

OLD WOMEN are crowding into the refectory, each carrying an iron bowl. The COOK follows carrying the porridge pot. He begins dishing out porridge to the OLD LADIES. ALCHEN and OSTAP retreat back into:

SCENE 50: INT. KITCHEN - DAY

ALCHEN
Let me see if I can find something a little more nourishing.

QUICK CUT:

SCENE 51: SAME AS 50 - DAY

The table is loaded with Zubrovka vodka, mushrooms, herring, borscht and stewed apples. ALCHEN and OSTAP are stuffing themselves. The vodka bottle is half-empty.

OSTAP
(business after pleasure)
Why is it that the furnishings are so skimpy in your establishment?

ALCHEN
What do you mean? What about the harmonium?

OSTAP
Yes, I know, vox humana. But you have absolutely nothing at all of any taste to sit on. Only garden benches.

ALCHEN
(offended tone)
There's a chair in the recreation room. An English chair. They say it was left over from the original furniture.

OSTAP
By the way, I didn't see your recreation room. How is it from the point of view of fire hazard? It won't let you down, I hope. I had better see it.

SCENE 51 (cont'd)

ALCHEN
Certainly.

QUICK CUT:

SCENE 52: INT. RECREATION ROOM - DAY

OSTAP enters recreation room hurriedly. ALCHEN follows close behind.

OSTAP
(absentmindedly surveying the room)
No primus, I see...no portable stove of any kind. I trust the chimneys are in good repair? Cleaned regularly?...There's no English chair here.

ALCHEN
Where can it be? I saw it myself this morning.

Suddenly we HEAR a WAILING BANSHEE SCREAM (High F). Followed by o.s. SHOUTS, SCREAMS and CARRYING ON.

QUICK CUT:

SCENE 53: KITCHEN - DAY

Featuring the Eclair Fire Extinguisher. It is HOWLING. Suddenly it belches forth a stream of foam, stops and then really lets go, soaking the ceiling. COOK runs forward, the steam of foam knocks off his cap. ALCHEN and OSTAP ENTER SCENE, running. ALCHEN is soaked, OSTAP somehow manages to keep out of the way of the foam. Other MEN and some of the OLD WOMEN rush in. They are soon a milling, foam-soaked crowd. Finally, the foam stops.

OSTAP
(safe and dry)
Well done! An idiotic invention.

OLD WOMAN
(to Ostap, indicating the men)
He's brought his family into the home. They eat up everything.

ANOTHER OLD WOMAN
The piglets get milk and we get porridge.

THIRD OLD WOMAN
He's taken everything out of the house.

SCENE 53 (cont'd)

OSTAP
Take it easy, girls. You need someone from the labor-inspection department. The senate hasn't empowered me...

OLD WOMAN
And Alexander Yakovlevich went and sold a chair today. I saw him myself.

OSTAP
Who did he sell it to?

OLD WOMAN
He sold it...that's all. He was going to steal my blanket...

OSTAP
Thank you, dear lady...

He beckons imperiously to ALCHEN. They walk OUT OF SCENE.

SCENE 54: INT. KITCHEN DOOR - DAY

Standing in front of the ~~kitchen~~ door, ALCHEN and OSTAP.

OSTAP
(ominously)
A friend of mine also used to sell government property. He now lives a holy life in the workhouse.

ALCHEN
(trying to bluff)
I find your groundless accusations strange.

OSTAP
(hard whisper)
Who did you sell the chair to?

ALCHEN
(cowed)
To a second-hand dealer.

OSTAP
What's his address?

ALCHEN
I'd never seen him before.

OSTAP
Never?

ALCHEN
No, honestly.

SCENE 54 (cont'd)

OSTAP
(dreamily)
I ought to bust you in the mouth, only Zarathustra wouldn't allow it. Get the hell out of here!

ALCHEN hesitatingly reaches into his pocket, pulls out a gold piece and offers it to OSTAP.

OSTAP
(taking the coin)
That comes under Article 114 of the Criminal Code, bribing officials in the course of their duty. Tell me, what did the dealer look like?

CUT TO:

SCENE 55: EXT. STREET - DAY

VOROBYANINOV is walking through the town, looking miserable and cold. He is obviously trying to find some familiar sight in his old hometown. CAMERA FEATURES clumps of still unmelted snow and ice, cart-horses breathing frostily. We feel the desolation and strangeness which VOROBYANINOV feels. VOROBYANINOV reaches

INSERT STREET SIGN
Greater Pushkin Street

BACK TO SCENE

VOROBYANINOV
Tramway! They have a tramway!

VOROBYANINOV'S P.O.V.

Tracks and overhead cables.

VOROBYANINOV
(sadly)
Progress...
(he stops and stares)
My chair!

VOROBYANINOV'S P.O.V.

FATHER FYODOR carrying the chair.

BACK TO SCENE

VOROBYANINOV has the hiccups from nervousness. He does not yet recognize FATHER FYODOR. VOROBYANINOV, hiccuping steadily, launches himself at the man carrying the chair.

SCENE 55 (cont'd)

FYODOR
Thief!

VOROBYANINOV
(trying to loosen Fyodor's tight grip on the chair)
Just a moment, just a moment.

A CROWD begins to gether. FYODOR and VOROBYANINOV both notice the CROWD at the same time and, as if by common accord, stop fighting. Each one holding on to part of the chair, they trot away from the crowd. CAMERA FOLLOWS them to a:

SCENE 56: EXT. VACANT LOT - DAY

Where they begin fighting over the chair again.

VOROBYANINOV
Give it to me!

FYODOR
(quietly)
Help!

They begin kicking at each other, neither of them wanting to let go of the chair. VOROBYANINOV manages to land a good kick on FYODOR's kneecap. FYODOR jumps around on one leg.

FYODOR
Oh, lord!

VOROBYANINOV
(recognizes the priest)
Father!

In his surprise, he lets go of the chair. FYODOR, exhausted by the fight, lets go, too. The chair falls to the ground.

FYODOR
(recovering, sarcastic)
Where's your mustache, my dear Ippolit Matveyevich?

VOROBYANINOV
(contempt)
And what about your curls? You used to have curls, I believe.

VOROBYANINOV picks up the chair and turns to leave.

SCENE 56 (cont'd)

FYODOR
(grabs at the chair)
No, I'm sorry.

They each have hold of some part of the chair and move around like boxers looking for an opening, trying to throw each other off-balance. Finally, there is a tense pause.

VOROBYANINOV
So you're after my property, Holy Father?
(he kicks Fyodor in the hip)

FYODOR
It's not your property.

VOROBYANINOV
Whose then?

FYODOR
Not yours!

VOROBYANINOV
Whose then?

FYODOR
Not yours!

VOROBYANINOV
Whose then? Whose?

They are still spitting and kicking at each other.

VOROBYANINOV
(kicking Fyodor in the stomach)
Whose property is it then?

FYODOR
(overcomes his pain)
It's nationalized property.

VOROBYANINOV
Nationalized?

FYODOR
Yes, nationalized.

VOROBYANINOV
Who nationalized it?

FYODOR
The Soviet government. The Soviet government.

SCENE 56 (cont'd)

VOROBYANINOV
Which government?

FYODOR
The working people's government.

VOROBYANINOV
(icy)
Aha! The government of workers and peasants?

FYODOR
Yes!

VOROBYANINOV
Hmm...then maybe you're a member of the Communist Party, Holy Father?

FYODOR
Maybe I am!

VOROBYANINOV
(screams)
Maybe you are.

And he spits in FYODOR's face. FYODOR immediately spits back in VOROBYANINOV's face. They both try to wipe their faces, but neither one wants to let go of the chair. VOROBYANINOV pushes the chair ferociously at FYODOR. FYODOR falls under the assault and drags VOROBYANINOV along with him. We HEAR an enormous CRACKING SOUND and the chair begins breaking apart. First the front legs fall off. Suddenly the two men begin tearing at the upholstery with their hands. The chintz splits. FYODOR tears off the back of the chair. VOROBYANINOV tears at the seat, rips out the webbing and the metal studs. They both begin pulling out the springs. They ram their hands into the woolen stuffing and begin pulling it out. Suddenly, there is no chair left.

VOROBYANINOV
(panting)
Well, did you find anything?

FYODOR is covered with bits of wool and chintz. He pants, too; says nothing.

VOROBYANINOV (cont'd)
You crook! I'll break your neck, Father Fyodor.

FYODOR
(gets up to leave)
I'd like to see you!

SCENE 56 (cont'd)

VOROBYANINOV
Where are you going all covered in fluff?

FYODOR
Mind your own business!

VOROBYANINOV
Shame on you, Father! You're nothing but a thief!

FYODOR
I've stolen nothing from you!

VOROBYANINOV
How did you find out about this? You used the sacrament of confession for your own ends. Very nice! Very fine!
(brushes himself off)
Fooh!

CAMERA FOLLOWS VOROBYANINOV as he leaves the vacant lot.

CUT TO:

SCENE 57: EXT. STREET - DAY

VOROBYANINOV comes into SCENE, still brushing. OSTAP is leaning against a wall, having his boots shined and brushed.

OSTAP
(all business)
Well, how was the housing division? Wait a moment. Don't tell me now; you're too excited. Cool down a little.
(he hands the shoeshiner a few kopeks)

VOROBYANINOV and OSTAP move down the street. CAMERA FOLLOWS as VOROBYANINOV, waving his arms:

VOROBYANINOV
Father Fyodor, the priest who heard my dear mother-in-law's last confession... he knows...he knows...he had a chair... we fought...
(fiercely)
I kicked him! We fought...

OSTAP
What does he look like?

VOROBYANINOV
(hiccups again)
Small black beard. Coat with sheepskin collar. We fought!... but can you imagine; a priest!

SCENE 57 (cont'd)

OSTAP
Too bad. Just like a detective story. We have a mysterious rival. We must steal a march on him. We can always break his head later. But first things first.

CUT TO:

SCENE 58: INT. JANITOR'S ROOM - DAY

FEATURE a row of old boots, covered with mud and dung.

OSTAP (v.o.)
I declare the reunion over. We must move to a hotel.

BACK TO SCENE

VOROBYANINOV
I can't.

OSTAP
Why not?

VOROBYANINOV
I shall have to register.

OSTAP
Aren't your papers in order?

VOROBYANINOV
My papers are in order, but my name is well known in the town. Rumors will spread.

OSTAP
(thinking it over)
How do you like the name Michelson?

VOROBYANINOV
Which Michelson? The senator?

OSTAP
No. The member of the Soviet trade-workers' union.

VOROBYANINOV
I don't get you.

OSTAP
That's because you lack technical experience. Don't be naive.

OSTAP pulls a green card from his pocket and hands it to VOROBYANINOV.

SCENE 58 (cont'd)

OSTAP (cont'd)
Konrad Karlovich Michelson, aged forty-eight, nonparty member, bachelor; union member since 1921 and a person of excellent character; a good friend of mine and seems to be a friend of children. But you needn't be friendly to children. The militia doesn't require that of you.

VOROBYANINOV
(uneasy)
But is it right?

OSTAP
Compared with our concession, this misdeed, though it does come under the penal code, is as innocent as the children's game of 'rats'.

VOROBYANINOV
I don't know.

OSTAP
(persuasive)
You're an idealist Konrad Karlovich. You're lucky, otherwise you might have to become a Papa Christosopulo or Zlovunov.

VOROBYANINOV
All right, all right.

QUICK CUT TO:

SCENE 59: EXT. HOTEL SORBONNE - DAY

VOROBYANINOV and OSTAP, carrying their valises, enter.

SCENE 60: INT. HOTEL SORBONNE - DAY

VOROBYANINOV, OSTAP and the HOTELKEEPER, climbing a staircase.

CUT TO:

SCENE 61: INT. HOTEL ROOM - DAY

OSTAP looks around the room.

OSTAP
How much?

HOTELKEEPER
Seven roubles a day.

SCENE 61 (cont'd)

OSTAP
I don't like the furnishings.

QUICK CUT TO:

SCENE 62: INT. ANOTHER HOTEL ROOM, SHABBIER - DAY

OSTAP
How much?

HOTELKEEPER
Five roubles a day.

OSTAP
The carpets are shabby and there is an odor...don't you smell it?

QUICK CUT TO:

SCENE 63: INT. ANOTHER HOTEL ROOM, EVEN SHABBIER - DAY

OSTAP
(simply looks quizzicly at hotelkeeper)

HOTELKEEPER
Three roubles a day.

OSTAP
I cannot live in the same room with landscapes.

QUICK CUT TO:

SCENE 64: INT. HOTEL ROOM, THE SHABBIEST - DAY

OSTAP
Stone Age style. ..but one rouble, eighty kopeks a day... I hope there aren't any prehistoric monsters in the mattresses.

HOTELKEEPER
Depends on the season. If there's a provincial convention of some kind, then of course, there aren't any, because we have many visitors and we clean the place thoroughly before they arrive, But at other times you may find some. They come across from the Livadia Rooms next door.

OSTAP
You may leave us...

HOTELKEEPER
(sarcastically obsequious)
Comrades...

SCENE 64 (cont'd)

OSTAP
(puts down suitcase)
Better yet, we will leave you.

CUT TO:

SCENE 65: INT. STARGOROD COMMUNAL SERVICES - DAY

A sign identifies the building as such.

SCENES 66-69: OSTAP, VOROBYANINOV trailing after him, go from one office to another and pantomime asking information.

SCENE 70: INT. STARGOROD COMMUNAL SERVICES - DAY

As OSTAP writes down some information. In b.g. POLESOV stares at VOROBYANINOV intently.

SCENE 71:.. EXT. STARGOROD COMMUNAL SERVICES - NIGHT

OSTAP
Wait for me at the hotel.

VOROBYANINOV
Wait? But Comrade Bender...

OSTAP
And give me one rouble twenty kopecks while we're at it...You can credit it to my account.

VOROBYANINOV hands him the money. CAMERA PULLS BACK to show the two men going off in opposite directions: OSTAP sprightly, VOROBYANINOV nervously.

SCENE 72: EXT. SAME AS ABOVE

FEATURING POLESOV who has been watching the two men. He goes quickly out of SCENE.

SCENE 73: INT. ELENA'S HOUSE - NIGHT

ELENA is giving THE WIDOW GRITSATSUYEVA a palm-reading.

ELENA
(quickly, obviously wanting to finish)
The lines of the hand are clean, powerful and faultless. Your life line stretches so far

SCENE 73 (cont'd)

ELENA (cont'd)
that it ends at your pulse and you ought to live until doomsday. The head line and the line of brilliancy give reason to believe that you will give up the grocery business and present mankind with a masterpiece in the realm of art, science and social studies. Your Mounts of Venus are veritable Manchurian volcanoes, revealing that you possess limitless reserves of love and affection.

GRITSATSUYEVA
(still needs reassurance)
And the King of Clubs, before...that means a marriage?

ELENA
It does, young lady.

ANOTHER ANGLE: THE ROOM, ELENA, THE WIDOW

The door opens suddenly and POLESOV enters SCENE.

POLESOV
Elena Stanislavovna!

QUICK C.U. A PARROT WEARING RED PANTS

BACK TO SCENE AN ANGLE SHOWING POLESOV, THE PARROT AND ELENA

ELENA
Greetings to our honored guest...
I'll be with you in a moment...
(to Widow)
That will be fifty kopeks.

The women both rise. THE WIDOW hands ELENA some change which she tucks into a pocket. She shows the WIDOW to the door.

ELENA
(business at door)
Any time, any time. The Cards will always be favorable to you...

She closes door.

SCENE 74: SAME AS ABOVE - ELENA & POLESOV

ELENA
(putting cards away)
Greetings engineer.

SCENE 74 (cont'd)

POLESOV
Greetings, dear lady...do you know who I saw today? Vorobyaninov.

ELENA sits down.

POLESOV (cont'd)
I had gone to the communal-services building to extend my contract for the hire of the workshop and was going down the corridor when I saw two men. One of them seemed familiar; he looked like Vorobyaninov. Only without his mustache. The other one with him was a fine-looking fellow, obviously a former officer.

ELENA
Why do you think he's here?

TIGHT TWO SHOT

POLESOV smiles ironically and knowingly.

ELENA (cont'd)
Well, what do you think?

POLESOV
(chuckling...ironia)
At any rate, not to sign a treaty with the Bolsheviks.

ELENA
Do you think he's in danger?

POLESOV
(varying kinds of sceptical smiles and "I know what's going on" expressions)
Who isn't in danger in Soviet Russia, especially a man in Vorobyaninov's position. Mustaches, Elena Stanislavovna, are not shaved off for nothing.

ELENA
Has he been sent from abroad?

POLESOV
Definitely.

ELENA
What is his purpose here?

POLESOV
Don't be childish.

SCENE 74 (cont'd)

TIGHT TWO SHOT (cont'd)

ELENA
I must see him all the same.

POLESOV
Do you know what you're risking?

ELENA
I don't care. After ten years of separation I cannot do otherwise than see Ippolit Matveyevich. I beg you to find him. Find out where he is. Go everywhere: it won't be difficult for you. Tell him I want to see him. Do you hear?

POLESOV
Elena Stanislova...
(great drama)
I will contact him.

QUICK CU. THE PARROT

It turns upside down and freezes in that position.

BACK TO SCENE

ELENA
Would you like some stewed fruit?

CUT TO:

SCENE 75: INT. RECORDKEEPER'S HOUSE - NIGHT

We PU SCENE as RECORDKEEPER (KOROBEINIKOV) ushers OSTAP into his house. We are IN A DARK HALLWAY.

CAMERA FOLLOWS two shadowy figures into a dining room lit by a hanging kerosene lamp. Citizen KOROBEINIKOV is a prissy little old man with an unusually flexible spine. OSTAP seats himself without waiting to be invited.

OSTAP
I've come on business. You work at the communal - services records office, don't you?

KOROBEINIKOV
(bows affirmatively)

OSTAP
And you worked before that in the housing division?

SCENE 75 (cont'd)

KOROBEINIKOV
I have worked everywhere.

OSTAP
(smiling graciously)
Even in the Tsarist town administration.

KOROBEINIKOV now goes through a series of contortions and grimaces to indicate that his employment in the Tsarist town administration is something long-passed and that is not possible to remember everything for sure.

KOROBEINIKOV
And may I ask what I can do for you?

OSTAP
You may. I am Vorobyaninov's son.

KOROBEINIKOV
Whose? The marshal's?

OSTAP
Yes.

KOROBEINIKOV
Is he still alive?

OSTAP
He's dead, Citizen Korobeinikov.
He's gone to his rest.

KOROBEINIKOV
Yes. A sad event. But I didn't think he had any children.

OSTAP
He didn't.

KOROBEINIKOV
What do you mean?

OSTAP
I'm from a morganatic marriage.

KOROBEINIKOV
Not by any chance Elena Stanislavovna's son?

OSTAP
Right!

KOROBEINIKOV
How is she?

OSTAP
Mom's been in her grave some time.

SCENE 75 (cont'd)

KOROBEINIKOV
I see, I see. How sad.
(he has tears in his eyes)
And I saw her this very day at the market. We all pass away...
(back to business)
But please tell me on what business you're here, my dear...I don't know your name.

OSTAP
Voldemar.

KOROBEINIKOV
Vladimir Ippolitovich, very good.

The old man sits down.

OSTAP
You understand, dear friend...I may call you dear friend? You knew my father...and my mother...

KOROBEINIKOV bows his permission...

OSTAP (cont'd)
You see, dear friend I am so very very grieved...at the loss of my parents... it has quite seriously upset me...a manner of nervousness, if you understand? I am most sorry to have invaded your privacy at this time of night, but I hope you will forgive me when I tell you the reason for my visit. I would like...no, I desperately need...to have some of my father's furniture as a keepsake. Can you tell me who was given the furniture from Dad's house?

KOROBEINIKOV
That's difficult. Only a well-to-do person could manage that. What's your profession, may I ask?

OSTAP
I have my own refrigeration plant in Samara, run on artel lines.

QUICK CU.....KOROBEINIKOV (v.o.)
A smart young man.

QUICK CU.....OSTAP (v.o.)
Typical old bastard.

SCENE 75 (cont'd)

BACK TO SCENE

OSTAP
So there you are.

KOROBEINIKOV
So there you are. It's difficult, but possible.

OSTAP
(helpfully)
And it involves expense...

KOROBEINIKOV
A small sum...

OSTAP
Is nearer one's heart, as Maupassant used to say. The information will be paid for.

KOROBEINIKOV
All right then, seventy roubles.

OSTAP
Why so much? Are oats so expensive nowadays.

KOROBEINIKOV
(contortions to indicate that he can't help it...the cost of living being what it is)
Joke if you will...

OSTAP
I accept, Dad. Cash on delivery. When shall I come?

KOROBEINIKOV
Have you the money on you?

OSTAP quickly makes a show of slapping his pocket indicating that he's got the money with him.

KOROBEINIKOV (cont'd)
Then now, if you like?

He rises, OSTAP rises and the old man leads the way into

SCENE 76: KOROBEINIKOV BEDROOM - NIGHT

Besides a bed, the room contains a desk piled with account books and a complete set of open-faced files, plus piles of orders bound with string.

SCENE 76 (cont'd)

OSTAP
A full set of records at home!

KOROBEINIKOV
A complete set. Just in case, you know. The communal services don't need them, and they might be useful to me in my old age. We're living on top of a volcano, you know. Anything can happen. Then people will rush off to find their furniture, and where will it be? It will be here. This is where it will be. In the cupboard. And who will have preserved it? Who will have looked after it? Korobeinikov! So the gentlemen will say thank you to the old man and help him in his old age. And I don't need very much; ten roubles an order will do me. Otherwise, they might as well look for the wind in the field. They won't find the furniture without me.

OSTAP
(he really admires the old man)
A marvelous office. Complete mechanization. You're an absolute hero of labor.

KOROBEINIKOV
(showing off his files)
It's all here. The whole of Stargorod. All the furniture. Who it was taken from and who it was given to. And here's the alphabetical index -- the mirror of life! Whose furniture do you want to know about? Angelov, first-guild merchant? Certainly. Look under A.A, Ak, Am, An, Angelov, The number? Here it is -- 82742. Now give me the stock book.

OSTAP hands him a large ledger which the old man had pointed to.

KOROBEINIKOV (cont'd)
Page 142. Where's Angelov? Here he is. Taken from Angelov on December 18, 1918: Baecker grand piano, one, Number 97012; piano stools, one, soft; bureaus, two; wardrobes, four (two mahogany); bookcases, one...and so on. And who was it all given to? Let's look at the distribution register. The same number. Issued to. The bookcase to the town military committee, three wardrobes to the Lark boarding school, another

SCENE 76 (cont'd)

KOROBEINIKOV (cont'd)
wardrobe for the personal use of the secretary of the Stargorod Province Food Office. And where did the piano go? The piano went to the social security administration and it's there to this day.

CU OSTAP FACE as he shakes his head: the piano is not at the social security administration.

BACK TO SCENE

KOROBEINIKOV (cont'd)
Or, for instance, Murin, head of the town council. So we look under M. It's all here. The whole town. Pianos, settees, pier glasses, chairs, divans, poofs, chandeliers...even dinner services.

OSTAP
Well, they ought to erect a monument to you. But let's get to the point. The letter V. for example.

KOROBEINIKOV
The letter V it is. In one moment, Vm, Vn, Vorotsky, number 48238, Vorobyaninov, Ippolit Matveyevich, your father, God rest his soul, was a man with a big heart...A Baecker piano number 54809. Chinese vases, marked, four, from the Sevres factory in France; Aubusson carpets, eight, different sizes; a tapestry, "The Shepherd Boy," A tapestry, "The Shepherd Girl", Khorassan carpets, one; stuffed bears with dish, one; a bedroom suite to seat twelve; a dining-room suite to seat sixteen; a drawing suite to seat twelve, walnut, made by Hambs.

OSTAP
(impatiently)
And who was given it?

KOROBEINIKOV
We're just coming to that. The stuffed bear with dish went to the second militia precinct. The "Shepherd Boy" tapestry went to the art treasure collection; the Shepherd Girl tapestry to the water-transport club; the Aubusson, Tekke and Khorassan carpets to the ministry of Foreign trade. The bedroom suite went to the hunters' trade union; the dining-room suite to the Stargorod branch of the chief tea administration. The walnut

SCENE 76 (cont'd)

KOROBEINIKOV (cont'd)
suite was divided up, the round table and one chair went to the second social-security administration office, a curved-back settee was given to the housing division
(looks up at Ostap)
It's still in the hall, and the bastards have spilled grease all over the covering.
(back to his list)
one chair went to Comrad Gritsatsuyev as an invalid of the imperialist war, at his own request, granted by Comrade Burkin, head of the housing division. Ten chairs went to Moscow to the furniture museum. In accordance with a circular sent round by the ministry of education...Chinese vases, marked...

OSTAP
(jubilant)
Well done. That's more like it! Now it would be nice to see the actual orders.

KOROBEINIKOV
In a moment. We'll come to the orders in a moment. Letter V, Number 48328.

KOROBEINIKOV goes over to a cupboard, stands on tiptoe and takes down a bundle of orders.

KOROBEINIKOV (cont'd)
Here you are. All your father's furniture. Do you want all the orders?

OSTAP
What would I do with all of them? Just something to remind me of my childhood. The drawing-room suite...I remember how I used to play on the Khorassan carpet in the drawing room, looking at the Shepherd Boy tapestry...I had a fine time, a wonderful childhood. So let's stick to the drawing-room suite, Dad.

KOROBEINIKOV opens the bundle of orders and finds five green counterfoils.

KOROBEINIKOV
Just see. They're all in order. You know where each item is. All the counterfoils have the address on them and also the receiver's own signature. So no one can back out if anything happens. Perhaps you'd like Madam Popova's furniture? It's very good and also made by Hambs.

SCENE 76 (cont'd)

OSTAP
No, thank you. Just my father's furniture which means so much to me...

KOROBEINIKOV
May I make out a receipt?

OSTAP
You may. Make it out, Champion of an idea.

KOROBEINIKOV
I will then.

OSTAP
Do that.

They go back into

SCENE 77: SAME AS 75

KOROBEINIKOV putters around and writes out a receipt. He hands it ceremoniously to OSTAP who, just as ceremoniously, folds it up with the counterfoils and places the whole thing in a pocket.

OSTAP
Well, so long for now. I think I've given you a lot of trouble. I won't burden you any more with my presence. Good-by, King of the Office.

He shakes hands with KOROBEINIKOV, who, dumbfounded, lets his hand be shaken.

OSTAP
Good-by.

OSTAP moves toward the door. KOROBEINIKOV suddenly wakes up to what is going on.

KOROBEINIKOV
What about the money?

OSTAP
What money?
(at door, holds it open)
Did I hear you say something about money?

KOROBEINIKOV
Of course! For the furniture; for the orders.

SCENE 77 (cont'd)

OSTAP
Honestly, chum, I swear by my late father, I'd be glad to, but I haven't any; I forgot to draw from my checking account.

KOROBEINIKOV begins to shake and reaches out toward Ostap.

OSTAP (cont'd)
Don't be a fool.
(menacingly)
I'm telling you in plain Russian -- tomorrow means tomorrow. So long! Write to me.

OSTAP quickly goes out the door and swings it shut behind him.

C.U. KOROBEINIKOV - He is stunned. He shakes his head, lost, and then he is suddenly furious. We HEAR the DOORBELL RINGING.

BACK TO SCENE

As KOROBEINIKOV moves toward the door and opens it.

KOROBEINIKOV'S POV FATHER FYODOR framed in the open door.

FYODOR
Comrade Korobeinikov? I am...Fyodor VORobyaninov, the Marshal Vorobyaninov's brother?...I understand that you were present when the furnishings of my dear, dear brother were...removed?

BACK TO SCENE

KOROBEINIKOV stands back and lets FYODOR enter. He walks backward and the two men move toward the table.

FYODOR (cont'd)
I know that you must know where the furniture is...I most earnestly desire to have a keepsake...a momento...of my late brother's life...

KOROBEINIKOV
(hiding his fury)
Ah?

FYODOR
Yes, something in memory of him...for example, there was a walnut drawing-room suite on which I...sat, yes, sat many times. What good memories what fond memories I have of that drawing room suite. Very, very happy associations I have with that drawing room suite.

SCENE 77 (cont'd)

KOROBEINIKOV
Ah?

FYODOR
I would, of course, be willing to reimburse you for any time, or trouble, it would cause you to search for the whereabouts of...

KOROBEINIKOV
(breaks in)
One hundred roubles.

FYODOR
(quickly)
Thirty.

KOROBEINIKOV
Fifty.

FYODOR
Done.

KOROBEINIKOV
And at the official rate of exchange. Today is nine and a half.

FYODOR nods and removes the roll of gold coins from his pocket. He counts out five coins into KOROBEINIKOV'S outstretched palm.

KOROBEINIKOV
(pocketing the coins)
Just one moment, I shall return with your... keepsake.

CAMERA FOLLOWS KOROBEINIKOV into

SCENE 78: SAME AS 76

KOROBEINIKOV opens the file drawer marked P

KOROBEINIKOV
Popova, Popova...

He finds the correct number and quickly goes to the bundles of orders. Quickly, he removes the POPOVA counterfoils, reads them and hurries into

SCENE 79: SAME AS 77

KOROBEINIKOV
Here you are, Comrade...Vorobyaninov... Hambs chairs? Walnut drawing room suite?

SCENE 79 (cont'd)

FYODOR
Yes, yes, a thousand thanks. Are they all in one place?

He grabs the counterfoils and stuffs them into a pocket. He holds out his hand to KOROBEINIKOV

KOROBEINIKOV
(shaking Fyodor's hand vigorously)
I believe they were issued to a Comrade Bruns, residing here in the city. You will see, it is all there. It's a splendid suite. Anyway, I don't need to tell you. You know yourself.

During this last speech he has led FYODOR to the door. CAMERA FOLLOWS. With a last handshake he closes the door after FYODOR.

CU.....KOROBEINIKOV
What is it about Vorobyaninov's furniture that attracts them? They're out of their minds...

CUT TO:

SCENE 80: INT. HOTEL SORBONNE - DAY

It is morning and sun inundates the room in which OSTAP and VOROBYANINOV are performing their morning ablutions. VOROBYANINOV is snorting and neighing while washing his face. OSTAP is examining his boots to see how worn they are.

OSTAP
By the way, kindly settle your debt.

VOROBYANINOV turns to look at him in surprise.

OSTAP (cont'd)
Why are you staring at me like a soldier at a louse? What are you surprised about? The debt? Yes! You owe me some money. I forgot to tell you yesterday that I had to pay, with your authority, seventy roubles for the orders. Herewith the receipt.
(reaches under pillow, pulls out receipt and hands it to Vorobyaninov)
Sling over thirty-five roubles, Concessionaires, I hope, share the expenses on an equal footing?

SCENE 80 (cont'd)

VOROBYANINOV puts on his pince-nez and reads the receipts, sighs and reaches into his trousers, which are hanging over a chair, for the money. He hands it to OSTAP. Then he goes out into

SCENE 81: INT. HOTEL HALLWAY - DAY

VOROBYANINOV begins, solemnly to do trotting exercises up and down the hallway. When he reaches the end of the hallway

FEATURE DOOR It is marked with the number 13

It opens and FYODOR steps out.

BACK TO SCENE FYODOR and VOROBYANINOV. FYODOR is wearing a blue tunic encircled by a shabby black cord with a fluffy tassel. The two men look at each other, turn, and go in different directions. Both of them are doing morning exercises; both of them have an aggressive "this is my turf" air about them. They pass each other in the hall, turn, come toward each other again. They each savor their victory.

VOROBYANINOV
Good morning, Father.

FYODOR
(sarcastically)
Good morning, Ippolit Matveyevich.

They cross, jog, turn, come toward each other again.

VOROBYANINOV
I hope I didn't hurt you at our last meeting.

FYODOR
(jauntily)
Not at all. It was very pleasant meeting you.

VOROBYANINOV
I don't suppose you're saying Mass anymore.

FYODOR
(holy, holy)
There's nowhere to say it. The parishoners have run off to various places in search of treasure.

VOROBYANINOV
Their own treasure, mark you. Their own!

SCENE 81 (cont'd)

FYODOR
I don't know whose it is, but just that they're looking for it.

VOROBYANINOV is angry. He turns and goes into his room. FYODOR continues his exercises. As he comes back toward VOROBYANINOV'S room the door opens and OSTAP ENTERS SCENE.

OSTAP
Do you buy rags and bones?
(menacingly)
Chairs, entrails, cans of boot polish?

FYODOR
(whispering, scared)
What do you want?

OSTAP
I want to sell you an old pair of pants.

FYODOR moves away.

OSTAP
Why are you silent like an archbishop at a party?

FYODOR walks toward his room.

OSTAP
We buy old stuff and steal new stuff.

FYODOR stops at his door.

OSTAP
(tauntingly)
What about the britches, my dear cleric? Will you take them? There's also the sleeves of a vest, the middle of a doughnut, and the ears of a dead donkey. The whole lot is going retail -- it's cheaper. And they're not hidden in chairs, so you won't need to look for them.

FYODOR goes into his room and shuts the door. OSTAP goes back into his room and shuts his door.

CAMERA REMAIN IN HALLWAY The two closed doors. FYODOR pokes his head out of his room and SHOUTS

FYODOR
Fool, yourself!

Shuts his door.

OSTAP opens his door and pokes his head out.

SCENE 81 (cont'd)

OSTAP
What's that?

He comes out of his room.

CAMERA FOLLOWS OSTAP as he hurries to FYODOR'S door. He bends down.

CU OSTAP

OSTAP
(bends down and puts mouth near keyhole)
How much is opium for the people?

Silence.

OSTAP
(cont'd)
Dad, you're a nasty man.

BACK TO SCENE

A pencil comes shooting out of the keyhole. OSTAP jumps back. The pencil wiggles around, obviously in an attempt to stab OSTAP. He grabs the pencil and pulls.

SCENE 82: INT. FALSE WALL with FYODOR'S room on one side of the wall and the hallway on the other side.

A tug of war between FYODOR and OSTAP. The men pull desperately on the pencil.

SCENE 83: INT. HALLWAY - DAY

OSTAP manages to wrest the pencil from the keyhole. He trots back to his room, holding the pencil in the air like a trophy.

OSTAP
(crooning)
And the enemy's in flight, flight, flight.

SCENE 84: INT. OSTAP & VOROBYANINOV ROOM - DAY

VOROBYANINOV is looking over the counterfoils as OSTAP enters.

VOROBYANINOV
(dreamily)
This one's for the Shepherd Girl tapestry. I bought it from a St. Petersburg antique dealer.

SCENE 84 (cont'd)

OSTAP
To hell with the Shepherd Girl.
(he tears up the counterfoil)

VOROBYANINOV
(holding another counterfoil)
A round table...probably from the suite....

OSTAP
(same action)
Give me the table. To hell with the table.

VOROBYANINOV
(holds up two counterfoils)
Ten chairs transferred to the furniture museum in Moscow...the other for the chair given to Comrade Gritsatsuyev in Plekhanov Street, Stargorod.

OSTOP
Have your money ready. We may have to go to Moscow.

VOROBYANINOV
But there's a chair here.

OSTAP
One chance in ten. Pure mathematics. Anyway, Citizen Gritsatsuyev may have lit the stove with it.

VOROBYANINOV
Don't joke like that!

OSTAP
Don't worry, Lieber Vater Konrad Karlovich Michelson, w'll find them. It's a sacred cause.

VOROBYANINOV
I have a hunch the jewels are in that very chair.

OSTAP
Oh, you have a hunch, do you? What other hunches do you have? None? All right. Let's work the Marxist way. We'll leave the sky to the birds and deal with the chairs ourselves..I can't wait to meet the imperialist war invalid, Citizen Gritsatsuyev, at 15 Plekhanov Street. Don't lag behind, Konrad Karlovich. We'll plan as we go. We shall stop at the market on our way.

SCENE 84 (cont'd)

VOROBYANINOV
What for?

OSTAP
I must dress for the occasion. It is not every day that I visit an invalid.

CUT TO:

SCENE 85: EXT. GRITSATSUYEVA HOME - DAY

SCENE 86: EXT. CLOSER SHOT GRITSATSUYEVA HOME - DAY

SCENE 87: EXT. C.U. WINDOW GRITSATSUYEVE HOME - DAY

Two heads, OSTAP and VOROBYANINOV RISE UP INTO SHOT and look through window.

REVERSE ANGLE: The two faces. OSTAP is wearing a cream-colored cap and a bright silk scarf wound around his throat. The two men peer through the window INTO CAMERA.

OSTAP P.O.V. Inside the GRITSATSUYEVE living room - the chair is there.

REVERSE ANGLE: the two faces. They turn toward each other. OSTAP with a smug look on his face; VOROBYANINOV excited. They look back INTO CAMERA.

OSTAP P.O.V. The WIDOW GRITSATSUYEVA

She walks across room and out of sight. She is wearing mourning.

REVERSE ANGLE the two men as their heads move down OUT OF SHOT

SCENE 88: EXT. GRITSATSUYEVA HOME - DAY

The two men are leaning against the wall. OSTAP is wearing raspberry colored shoes and green-and-black checked socks.

VOROBYANINOV
It's there all right. But how are we going to get hold of it? By buying it?

OSTAP
Certainly not. Besides being a totally unproductive expense, that would start rumors. Why one chair, and why that chair in particular?

SCENE 88 (cont'd)

VOROBYANINOV
What shall we do?
(inspects his shoes)

OSTAP
Chic moderne! What shall we do?
(thinks a moment)
The widow Gritsatsuyeva, if I'm lucky.
(straightens up)
Don't worry, Judge. I'll take on the operation myself. No chair can withstand these shoes.

VOROBYANINOV
(wary)
Why don't we just steal it?

OSTAP
For a marshal of the nobility your methods are too crude. Anyway, do you know the technique? Maybe you have a traveling kit with a set of skeleton keys. Get rid of the idea. It's a typical scummy trick to rob a poor widow.

VOROBYANINOV
It's just that we must act quickly.

OSTAP
Only cats are born quickly. I'll marry her.

VOROBYANINOV
Who?

OSTAP
Madame Gritsatsuyeva.

VOROBYANINOV
Why?

OSTAP
So that we can rummage inside the chair quietly and without any fuss.

VOROBYANINOV
But you'll tie yourself down for life.

OSTAP
The things we do for the concession!

VOROBYANINOV
(whispering, awed)
For life! It's a great sacrifice.

SCENE 88 (cont'd)

OSTAP
Life! Sacrifice! What do you know about life and sacrifices? Do you think that just because you were evicted from your own house you've tasted life? And just because they requisitioned one of your imitation Chinese vases it's a sacrifice? Life, gentlemen of the jury, is a complex affair, but, gentlemen of the jury, a complex affair which can be managed as simply as opening a box. All you have to do is know how to open it. Those who don't -- have had it.

OSTAP polishes his shoes against the back of his pants-legs, shrugs his jacket straight and gestures grandiosely to VOROBYANINOV.

OSTAP
Don't wait up for me.

VOROBYANINOV POV

As OSTAP walks toward the front door of the GRITSATSUYEVA house.

CUT TO:

SCENE 89: INT. HOTEL ROOM - NIGHT

VOROBYANINOV is lying in bed but cannot sleep. Door opens and OSTAP comes in. He sits down on his bed. Takes off his boots and strokes the uppers.

OSTAP
(crooning)
My little friends.

VOROBYANINOV
Where were you?

OSTAP
At the widow's.

VOROBYANINOV
Are you going to marry her?

OSTAP
(triumphantly)
I'll have to make an honest woman of her now.

VOROBYANINOV croaks in embarrassment.

SCENE 89 (cont'd)

OSTAP (cont'd)
(the connoisseur)
A passionate woman is a poet's dream. Provincial straightforwardness. Such tropical women have long vanished from the center of the country, but they can still be found in outlying spots.

VOROBYANINOV
When's the wedding?

OSTAP
The day after tomorrow. Tomorrow's impossible. It's May Day and everything's shut.

VOROBYANINOV
But what about our own business? You're getting married...but we may have to go to Moscow.

OSTAP
What are you worried about? The hearing is continued.

VOROBYANINOV
And the wife?

OSTAP
Wife? The little diamond widow? She's our last concern. A sudden summons to the capital. A short report to be given to the junior council of ministers. A farewell scene and a roast chicken for the journey. We'll travel in comfort. Go to sleep. Tomorrow we have a holiday.

CUT TO:

SCENE 90: EXT. THE STREETCAR DEPOT - DAY

A large CROWD has gathered for MAYDAY celebration. A large sign proclaims

GRAND OPENING STARGOROD PEOPLE'S TRAMWAY LINE NUMBER ONE

A reviewing stand, guarded by militiamen, holds DIGNITARIES including GAVRILIN. POLESOV, OSTAP and VOROBYANINOV are in the crowd.

Bad MARCHING MUSIC is HEARD. The Musician's-union band marches past, two children carry a sign identifying the band.

SCENE 90 (cont'd)

Next comes a truck disguised as a green plyaboard locomotive. It continually threatens to run over the last row of band musicians.

Next come trucks belonging to the STARGOROD COMMUNAL SERVICES and THE GRAIN MILL AND ELEVATOR CONSTRUCTION ADMINISTRATION. The trucks are filled with Children, dressed in dark shorts, white shirts with red pioneer-kerchiefs around their necks. They are waving paper soviet flags and seem to be enjoying themselves.

The CROWD tosses old men into the air: the OLD MEN WAIL.

POLESOV tries to squeeze through the crowd and and is picked up and tossed. HE WAILS and protests.

A TRUCK pulling a float passes next. On it is an effigy of a CAPITALIST and a WORKER stripped to the waist but with a red sash. He is beating the effigy of the capitalist with a sledge-hammer. Big CHEER FROM THE CROWD.

Another truck follows, carrying three members of the COMMUNIST YOUTH. They wear tails and white gloves and seem uncomfortable and embarrassed.

VOICE FROM THE CROWD
Basil, you bourgeois! Give back those suspenders.

A group of GIRLS, SINGING.

A group of SOCIAL SECURITY WORKERS, led by ALCHEN.

GYMNASTS in disparate gym costumes. They are led by a LEAD GYMNAST who reads slogans from a piece of paper while he marches. HE SHOUTS out unintelligible slogans and the GYMNASTS, trying hard, SHOUT OUT equally unintelligible slogans.

SCENE 91: EXT. THE STREETCAR DEPOT - DAY

THE REVIEWING STAND

GAVRILIN and other DIGNITARIES stand while a band, badly out of tune, plays THE INTERNATIONAL. Everyone applauds at the end. Much CROWD NOISE in b.g. GAVILIN moves toward edge of the reviewing stand and, shouting, begins to speak.

GAVRILIN
Comrade Gavrilin will now give a report.
(clears his throat)
Building a tramway line is not like buying a donkey...

SCENE 91 (cont'd)

QUICK C.U. OSTAP. He laughs loudly.

BACK TO SCENE

GAVRILIN (cont'd)
The streetcar which is about to leave the depot...is leaving on whose account? Yours, of course. Comrades -- and that of all workers who have really worked, not from fear. Comrades, but from conscience.

CROWD
(cheers...staggered, happy, bored)

GAVRILIN
It is also due, Comrades, to that honest Soviet specialist, chief engineer Treukhov. We must thank him well.

CROWD
(cheers...staggered, bored)

GAVRILIN
And now, in the name of the Soviet People, I declare the Stargorod People's Tramway Line Number One officially open!

SCENE 92: EXT. STREETCAR DEPOT - DAY

As the CROWD surges toward two streetcars and struggles to get aboard.

C.U. POLESOV as he squirms his way through the crowd and places himself next to the driver of the first tramway.

BACK TO SCENE As people shove, elbow, crawl, squirm and push their way into the tramway. Many men hang off the platform which juts out at the back of the tramway.

SCENE 93: EXT. STREETCAR DEPOT - DAY THE SECOND TRAMWAY

As an entire band manages to install themselves in the second tramway.

SCENE 94: EXT. STREETCAR DEPOT - DAY THE FIRST TRAMWAY

It begins to move. Cheers from the crowd.

SCENE 95: INT. TRAMWAY - DAY

We SEE young couples, fat ladies, dignified and perspiring

SCENE 95 (cont'd)

gentlemen, workers in shirt sleeves, etc. A bottle of vodka is being passed around. OSTAP is there; he grabs the bottle and takes a swig.

SCENE 96: INT. TRAMWAY DRIVER'S COMPARTMENT - DAY

POLESOV and DRIVER

POLESOV
Is the pneumatic brake working?

DRIVER
It'll work.

SCENE 97: EXT. TRAMWAY - DAY

As the two tramways move down the tracks, careening wildly. Much CROWD action from inside the tramways, arms, heads sticking out the windows; men hanging on the back. CARS, HORSES following the TRAMWAY as it goes.

Suddenly, an open CAR with NEWSREEL CREW comes into SCENE, driving very fast. A NEWSREEL CAMERAMAN is standing up in the back of the car, with his tripod camera, cranking wildly.

SCENE 98. INT. TRAMWAY - DAY

The Crowd sees the newsreel camera crew.

TRAMWAY CROWD
(various shouts to the driver to stop)

SCENE 99: EXT. TRAMWAY - DAY

The tramway stops. Too suddenly. The second tramway screeches to a halt behind it, just barely avoiding an accident.

SCENE 100: EXT. STREET - TRAMWAY & CROWD FEATURE NEWSREEL CREW - DAY

The DIRECTOR, wearing twelve-sided horn-rimmed glasses and a sleeveless leather coat springs out of the car. He has a beard and makes like an intellectual...He is followed by CAMERAMAN, carrying tripod movie camera and wearing a long scarf, the ends tangling in his legs. The tripod never touches the ground.

Following the Cameraman come ASSISTANTS with lights, and GIRLS.

SCENE 100 (cont'd)

DIRECTOR
Nick, set the lights up!

GAVRILIN jumps off the first tramway and comes toward the Director.

GAVRILIN
Are you the newsreel reporters? Why weren't you here earlier?

DIRECTOR
(not looking at him)
When is the tramway going to be opened?

GAVRILIN
It has already been opened.

DIRECTOR
Yes, yes, we are a little late. We came across some good, nature shots. There was loads of work. A sunrise!
(expression and hand motion to indicate how extraordinary the sunset was)
But, anyway, we'll manage. Nick, lights!

NICK, the cameraman and assistants set up lights.

DIRECTOR (cont'd)
Close up of a turning wheel. Close-up of the feet of the moving crowd. Lyuda, Milochka
(shouting to girls)
Start walking! Nick, action. Off you go! Keep walking, keep walking! That's it, thank you!

Grabs a girl by the arm (LYUDA) and drags her over toward the crowd in the tramway. The cameramen and assistants grab their lights and follow.

DIRECTOR
Now you're talking to the first passenger... Ludya come into the picture! That's it. Breathe deeper...you're excited....Nick! A close up of their legs! Action! That's it. Thanks very much. Cut!

GAVRILIN
Comrade newsreel man...

SCENE 100 (cont'd)

DIRECTOR
(cuts him off with an expression of rapture)
Nick! Over here! A marvelous character type...A streetcar passenger.
(to Gavrilin)
Breathe deeper, you're excited. You've never been in a tramway before. Breathe!

GAVRILIN strikes a pose toward the newsreel camera and breathes furiously.

DIRECTOR (cont'd)
Marvelous!
(to girl)
Milochka, come here! Greeting from the young communists!
(he pushes girl and Gavrilin together)
Breathe deeper, you're excited! That's it. Swell. Nick, cut.

GAVRILIN
Aren't you going to film the street railway?

DIRECTOR
The lighting conditions make it difficult. We'll have to fill in the shots in Moscow. Bye-bye.

The Newsreel Crew packs itself into their car and drive off.

SCENE 101: SAME AS ABOVE

OSTAP and VOROBYANINOV, standing next to the tramway, watch the newsreel car drive off. POLESOV suddenly appears in SCENE.

POLESOV
Good evening, Mr. Ippolit Matveyevich.

VOROBYANINOV
(frightened)
I don't think I know you.

OSTAP
Come on now, what is it that you want to tell my friend?

POLESOV
Don't be alarmed. Elena Stanislavovna sent me.

SCENE 101 (cont'd)

VOROBYANINOV
What! Is she here?

POLESOV
Yes, and she wants to see you.

OSTAP
Why? And who are you?

POLESOV
I...don't you think anything of the sort, Ippolit Matveyevich. You don't know me, but I remember you very well.

VOROBYANINOV
I'd like to visit Elena Stanislavovna.

POLESOV
She's very anxious to see you.

VOROBYANINOV
Yes, but how did she find out?

POLESOV
I saw you in the corridor of the communal services building and thought to myself for a long time: "I know that face." Then I remembered. Don't worry about anything, Ippolit Matveyevich. It will all be absolutely secret.

OSTAP
Do you know the woman?

VOROBYANINOV
(embarrassed)
Mm...yes. An...old friend.

OSTAP
Then we might go and have supper with your old friend. I'm famished and all the shops are shut.

VOROBYANINOV
We probably can.

OSTAP
Let's go. Lead the way, mysterious stranger.

CUT TO:

SCENE 102: INT. ELENA STANISLAVOVNA'S APARTMENT - NIGHT

We PU SCENE at the moment ELENA opens the door to OSTAP, VOROBYANINOV and POLESOV.

ELENA
Ippolit Matveyevich...

She throws her arms around VOROBYANINOV and drags him into the room. He doesn't recognize her and is extremely ill at ease. She holds him off at arms' length.

VOROBYANINOV
(at a loss, so says first thing that comes into his mind)
How you've changed...

ELENA
Thank you...I know what you risk by coming here to see me. You're the same chivalrous knight. I'm not going to ask you why you're here from Paris. I'm not curious, you see.

VOROBYANINOV
But I haven't come from Paris at all...

OSTAP
My colleague and I have come from Berlin.
(nudges Vorobyaninov)
But it is not advisable to talk about it too loudly.

ELENA
(thrilled)
Oh, how pleased I am to see you, Ippolit Matveyevich...

OSTAP
(toujours gallant)
Oh, the first meeting. Difficult moments. The psychological moment for supper seems to have arrived...

ELENA
Do you remember, Ippolit Matveyevich...

VOROBYANINOV
...The elections to the last Tsarist town council.
(rapturous memories)

OSTAP
They have a very strange custom in Berlin. They eat so late that you can't tell whether it's an early supper or a late lunch.

SCENE 102 (cont'd)

ELENA
(fluttering)
Excuse me, my dear guests...

She flutters off into the kitchen.

OSTAP
(conspirator)
And now we must act, act, and act.
(takes Polesov by the arm)
The old woman is reliable, isn't she, and won't give us away?

POLESOV
(puts hands together as if praying)

OSTAP
What's your political credo?

POLESOV
(delighted)
Always!

OSTAP
You support Kirillov, I hope?

POLESOV
(stands at attention)
Yes, indeed.

OSTAP
(Legion of Honor)
Russia will not forget you.

OSTAP begins pacing up and down "like a leopard"... VOROBYANINOV watches him in dismay. ELENA RE-ENTERS SCENE pushing a table with samovar and food. OSTAP runs over to help her. He is playing a combination of political conspirator and distinguished man.

OSTAP
(hand over heart)
Madam, we are happy to see in you....
(stops, shakes his head, begins again...this time in conspirator style)
Strict secrecy. A state secret...
(points at Vorobyaninov)
Who do you think this powerful old man is? Don't say you don't know. He's the master mind, the father of Russian democracy and a person close to the emperor.

SCENE 102 (cont'd)

VOROBYANINOV, confused, but tries to go along. He stands up straight and tries to look important. POLESOV is very impressed. ELENA sits down and looks frightened.

OSTAP (cont'd)
Are there many of us in the town? What's the general feeling?

POLESOV
Given the absence of an organized distribution system...do you know I can't even find three-eighths inch dies?...the obvious inadequacy of the new tramway...those pneumatic brakes don't even suck air properly.

OSTAP
(interrupting)
Good! Elena Stanislavovna! With your assistance we want to contact the best people in the town who have been forced underground by a cruel fate. Who can we ask to come here?

ELENA
Who can we ask! Maxim Petrovich and his wife?

OSTAP
No women. You will be the only pleasant exception. Who else?

ELENA
Polesov? Do you think, Maxim Petrovich Charushnikov?

POLESOV
Most definitely.

OSTAP
Who's he?

ELENA
A former town councilor...a Tsarist councilor...I do not know how he has managed but he now is a Soviet official...then there is Dyadyev, who owns Fastpack; and Kislarsky, he is chairman of the Odessa roll bakery of the Moscow Bun artel...and one or two others...completely reliable people.

OSTAP
In that case, please ask them to come here at once for a small conference. In the greatest secrecy...

SCENE 102 (cont'd)

POLESOV
At your orders... Elena Stanislavovna, would you be so good as to run down to Fastpack for Kislarsky. I'll fetch the others.

ELENA
Of course, of course.

She pulls her shawl over her head and looks reverently at VOROBYANINOV. POLESOV holds the door for her.

SCENE 103: SAME AS ABOVE

OSTAP and VOROBYANINOV are alone.

VOROBYANINOV
What does this mean?

OSTAP
It means that you're behind the times.

VOROBYANINOV
Why?

OSTAP
Because! Excuse a vulgar question, but how much money do you have?

VOROBYANINOV
What money?

OSTAP
All kinds -- including silver and copper.

VOROBYANINOV
Thirty-five roubles.

OSTAP
And I suppose you intended to recover the entire outlay on the enterprise with that much money?

VOROBYANINOV remains silent.

OSTAP
Here's the point, dear boss. I suppose you understand me. You will have to be the master mind and person close to the emperor for an hour or so.

VOROBYANINOV
Why?

SCENE 103 (cont'd)

OSTAP
Because we need capital. Tomorrow's my wedding. I'm not a beggar. I want to have a good time on that memorable day.

VOROBYANINOV
(groaning but giving in to the inevitable)
What do I have to do?

OSTAP
You have to keep quiet. Puff out your cheeks now and then to look important.

VOROBYANINOV
But that's...fraudulence.

OSTAP
Who are you to talk: Count Tolstoy or Darwin? That comes well from a man who was only yesterday preparing to break into Gritsatsuyeva's apartment at night and steal her furniture. Don't think too much. Just keep quiet and don't forget to puff out your cheeks.

The door bursts open and CONSPIRATORS begin to arrive. NIKESHA and VLADYA come in with POLESOV. They are two young men, who nod shyly and then go over to the samovar. VOROBYANINOV nods back at them and then serves himself a full plate from the table...cold veal, pickles, etc.

TIGHT TWO SHOT: NIKESHA and VLADYA as they watch VOROBYANINOV eat.

C.U. VOROBYANINOV eating, then becoming aware of being watched. He hesitates a moment, then continues eating.

BACK TO SCENE: POLESOV indicates CHARUSHNIKOV, a fat, elderly man. He shakes VOROBYANINOV's hand rather a long time and peers into his face.

OSTAP
(to rescue Vorobyaninov)
What regiment were you in?

CHARUSHNIKOV
(a deep breath)
I...I...wasn't so to speak in any, since I was entrusted with the confidence of society and was elected to office.

OSTAP
Are you a member of the upper class?

SCENE 103 (cont'd)

CHARUSHNIKOV
Yes, I was.

OSTAP
I hope you still are. Stand firm! We shall need your help. Has Polesov told you? We will be helped from abroad. It's only a question of public opinion. The organization is strictly secret. Be careful.

CAMERA FOLLOWS OSTAP as he moves over to NIKESHA and VLADYA.

OSTAP
(to the boys)
What regiment were you in?
(he doesn't give them time to answer)
You will have to serve your fatherland. Are you members of the upper class?

They only have time to nod.

OSTAP (cont'd)
Very good. The West will help us. Stand firm! Contributions...I mean the organization...will be strictly secret. Be careful.

He turns away from them. They are impressed.

OSTAP P.O.V.: ELENA enters the room, still fluttering, with KISLARSKY.

BACK TO SCENE: OSTAP moves quickly to ELENA and KISLARSKY...

OSTAP
And this is the famous Kislarsky, owner of Fastpak...my congratulations, dear sir.

KISLARSKY
To whom have I the honor...

OSTAP
(interrupting him)
As a representative of private enterprise, you cannot ignore the cries of the people.

KISLARSKY nods sympathetically.

OSTAP (cont'd)
(points at Vorobyaninov who is still eating)
Do you know who that is sitting there?

KISLARSKY
Of course. It's Mr. Vorobyaninov.

SCENE 103 (cont'd)

OSTAP
That is the master-mind. The father of Russian democracy and a person close to the emperor.

KISLARSKY
(not at all fooled)
Two years solitary confinement at least...

OSTAP
(pretending not to hear him)
The secret Alliance of the Sword and the Plowshare...

KISLARSKY
Ten years...

OSTAP
(menacingly)
You can leave, by the way, but I warn you, we have a long reach...

CAMERA FOLLOWS OSTAP as he quickly turns from KISLARSKY, moves a few steps away from him.

OSTAP
(to himself)
I'll show you, you son of a bitch...not less than a hundred roubles...

SCENE 104: SAME AS 103 - GENERAL VIEW OF THE ASSEMBLAGE

OSTAP
(addressing group)
Citizens, life dictates its own laws, its own cruel laws. I am not going to talk about the aim of our gathering...you all know it. Our aim is sacred. From everywhere we hear cries. From every corner of our huge country people are calling for help. We must extend a helping hand and we will do so. Some of you have work and eat bread and butter; others earn on the side and eat caviar sandwiches. All of you sleep in your own beds and cover yourselves with warm blankets. It is only the young children, the waifs and strays who are not looked after. These flowers of the street, or as the white-collar proletarians call them: flowers in asphalt, deserve a better lot. We must help them, gentlemen of the jury, and, gentlemen of the jury, we will do so.

SCENE 104 (cont'd)

QUICK CU: POLESOV.

POLESOV
What children? Why children?

QUICK CU: VOROBYANINOV completely puzzled and vainfully puffing up his cheeks.

QUICK CU: ELENA STANISLAVOVNA - she is melancholy, wipes her eyes with a handkerchief.

QUICK CU: NIKESHA and VLADYA gazing devotedly at OSTAP.

TIGHT TWO SHOT: CHARUSHNIKOV and DYADYEV exchanging meaningful looks.

QUICK CU: KISLARSKY is admiring OSTAP's technique.

BACK TO SCENE:

OSTAP
Comrades, immediate help is required. We must tear these children from the clutches of the street, and we will do so. We will help these children. Let us remember that these children are the flowers of life. I now invite you to make your contributions and help the children -- the children alone and no one else. Do you understand me? Please make your contribution. Ippolit Matveyevich will vouch for my authority.

EVERYONE LOOKS AT VOROBYANINOV.

CU VOROBYANINOV as he nods his head reluctantly, and then remembers to puff out his cheeks.

BACK TO SCENE:

OSTAP
In order of seniority, gentlemen. We'll begin with dear Maxim Petrovich.

ONE-SHOT CHARUSHNIKOV who hums and haws and reluctantly comes up with:

CHARUSHNIKOV
Thirty roubles. In better times I'd give more.

SCENE 104 (cont'd)

BACK TO SCENE:

OSTAP
(takes the money)
Better times will soon be coming. Anyway, that has nothing to do with the children who I am at present representing.
(turns to two young men)
Nikesha and Vladya?

VLADYA
(holds out money)
Eight roubles...that's all we have.

OSTAP
Bravo! Bravo!

POLESOV
I give fifty...

OSTAP
Well done, hussar. For an engineer, working by himself, that's enough for the first time. What say the merchants?

DYADYEV
I have been terribly inconvenienced by the recent tax reforms...

KISLARSKY
(agreeing)
Terrible hardship...

OSTAP
I consider such talk out of place in the presence of Ippolit Matveyevich.

VOROBYANINOV bows his head.

OSTAP
The emperor's own representative...

CU DYADYEV.

DYADYEV
Well...two hundred roubles?

CU KISLARSKY: As he rolls his eyes upward in oh-my-god-the-fool, recovers and, reluctantly...

KISLARSKY
I can do no less than match dear Dyadyev's contribution...

SCENE 104 (cont'd)

BACK TO SCENE:

OSTAP
Gentlemen, you have done your duty...
(back to business)
Four hundred and eighty-eight roubles in all...
Twelve roubles short of a round figure.

ELENA
(reluctantly)
Twelve roubles...I contribute twelve roubles...

OSTAP
Thank you, Elena Stanislavovna. You will be given special notice of the date of our next meeting. It's strictly secret. The cause must be kept secret. It's also in your own interests, by the way.
Now, let's get moving. Ippolit Matveyevich, you, I hope, will take advantage of Elena Stanislavovna's hospitality and spend the night here. It will be a good thing for the conspiracy if we separate for a time, anyway, as a blind.

Everyone looks at him blankly.

OSTAP (cont'd)
You must all leave separately, and at five minute intervals...I shall go first.

QUICK ONE SHOT VOROBYANINOV. He smiles to himself and winks at OSTAP.

BACK TO SCENE: OSTAP is out the door before anyone realizes that he is gone. When the DOOR CLOSES (SOUND) they suddenly react, relaxing as if coming out of a spell. They all break into talk at once, except for the two young men who still stare at VOROBYANINOV.

CUT TO:

SCENE 105: EXT. NIGHT - STREET AND TAXI.

OSTAP hails a taxi.

SCENE 106: INT. TAXI - NIGHT

CAB DRIVER and OSTAP.

OSTAP
Cabby, take me to the Phoenix!

QUICK CUT TO:

SCENE 107: EXT. PHOENIX - NIGHT

As OSTAP's taxi pulls up. The Phoenix is closed.

SCENE 108: INT. TAXI

OSTAP
What's this. Shut?

CAB DRIVER
On account of May Day.

OSTAP
Damn them. All the money in the world and nowhere to have a good time. All right then, take me to Plekhanov Street. Do you know it?

CAB DRIVER
What was the street called before?

OSTAP
I don't know.

CAB DRIVER
How can I get there? I don't know it, either.

OSTAP POV: A MILITIA MAN on the street.

BACK TO SCENE:

OSTAP
There's a militiaman. Let's ask him.
(calls)
Esteemed sir.

MILITIA MAN walks up to cab.

OSTAP (cont'd)
Do you know where Plekhanov Street is?

MILITIA MAN
Wasn't that called Governor Street?

CAB DRIVER
No...Governor Street is now Karl Marx Street.

MILITIA MAN
Or maybe it was Peter III?

CAB DRIVER
No...that's now Battleship Aurora Street.

OSTAP
All right, all right...
(to Militia Man)
Thank you very much.

SCENE 108 (cont'd)

OSTAP (cont'd)
(to cabdriver)
Take me to the Sorbonne Hotel...What a cab driver, you don't even know Plekhanov!

SCENE 109: EXT. STREET - NIGHT - CAB DRIVES OFF.

CUT TO:

SCENE 110: INT. GRITSATSUYEVA'S HOUSE - DAY

THE WEDDING.

A banquet table; everything shines and glitters. The GUESTS talk loudly. EVERYBODY drinks. OSTAP and GRITSATSUYEVA sit side by side at the center of the table. GRITSATSUYEVA is leaning against him, amorously. OSTAP tolerates it.

CU OSTAP tolerating it. He smokes a cigar.

REVERSE ANGLE OSTAP P.O.V.: A young, handsome, elegant, TURK. He is drunk.

TWO SHOT: OSTAP and GRITSATSUYEVA - as he eyes the TURK reflectively.

OSTAP P.O.V. - VOROBYANINOV. He is sitting on the Hambs chair and delightedly bouncing up and down on it. He winks at OSTAP.

VOROBYANINOV
Kiss the bride, kiss the bride.

BACK TO SCENE:

GUESTS
Kiss the bride, kiss the bride.

OSTAP does. Then he rises and picks up his glass (vodka).

OSTAP
May I propose a toast to public education. In the old days, before historical materialism, this glory, the necessity, nay this right... didn't exist. Dear guests, dear friends, I give you...Soviet Public Education.

EVERYBODY drinks...

CU VOROBYANINOV: He waggles his head inviting OSTAP to step outside for a moment.

SCENE 110 (cont'd)

CU OSTAP: Shakes his head "no". He's pretty drunk.

CU VOROBYANINOV: insists. His head is waggling furiously.

CU OSTAP irritated, gives up and agrees.

BACK TO SCENE: The two men rise. CAMERA FOLLOWS as they walk out of banquet room and into:

SCENE 111: ANOTHER ROOM - DAY

VOROBYANINOV carefully closes the door.

OSTAP
What do you want?

VOROBYANINOV
Don't waste time...they're here.

OSTAP
You're a moneygrubber. Wait for me at the hotel. Don't go anywhere. I may come at any moment. Settle the hotel bill and have everything ready. Adieu, Field Marshal. Wish me good night.

In a sudden fit of emotion VOROBYANINOV kisses OSTAP. VOROBYANINOV is pretty drunk too and has sodden tears of gratitude in his eyes.

OSTAP
(pushing him away)
Don't budge from the hotel and be ready to leave at a moment's notice...

OSTAP turns and staggers back into the banquet room.

QUICK CUT TO:

SCENE 112: HOTEL ROOM - NIGHT

It is actually five in the morning or thereabouts. LIGHTING indicates dawn is breaking outside. VOROBYANINOV is in bed.

CU VOROBYANINOV sleeping. A boot comes INTO FRAME and shakes the bed.

OSTAP (o.s.)
Hey.

MED. SHOT OSTAP is standing near the bed, kicking it while holding the chair in his arms.

SCENE 112 (cont'd)

VOROBYANINOV wakens, looks at the chair and pulls himself upright in bed.

VOROBYANINOV
How did you manage it?

OSTAP
Very simple. Family style. The widow was asleep and dreaming. It was a pity to wake her.
(he puts chair down)
Don't wake her at dawn! Too bad! I had to leave a note: "Going to Novokhopersk to make a report. Won't be back to dinner. Your own Bunny." And I took the chair from the dining room. There aren't any streetcars running at this time of the morning, so I rested on the chair on the way.

VOROBYANINOV throws himself out of bed and at the chair. OSTAP stands up hurriedly and restrains him.

OSTAP
Go easy, we must avoid making a noise.
(he takes a pair of pliers out of his pocket, begins pulling the chair apart)
Did you lock the door?

VOROBYANINOV hurries to do so. OSTAP neatly removes the chintz upholstery.

OSTAP
This kind of cloth isn't to be had any more, it should be preserved. There's a dearth of goods and nothing can be done about it.

VOROBYANINOV is extremely impatient.

ONE SHOT: OSTAP.

OSTAP (cont'd)
There.

He gropes among the springs.

TWO SHOT:

VOROBYANINOV
Well? Well? Well?

OSTAP
Well and well. Once chance in eleven.
(irritable)

SCENE 112 (cont'd)

He goes through the chair very carefully.

OSTAP (cont'd)
And this chance isn't ours.

OSTAP stands up and dusts his knees. VOROBYANINOV is dejected.

OSTAP
(cheerfully)
Our chances have now increased.
(begins to walk up and down room)
It doesn't matter. The chair cost the widow twice as much as it did us.
(takes a gold brooch and bracelet out of one pocket and a dozen tea-spoons and tea strainer out of another pocket)
A shabby trick, but you must agree I couldn't leave my beloved without something to remember her by. However, we haven't any time to lose. This is only the beginning. The end will be in Moscow. And a furniture museum is not like a widow -- it'll be a bit more difficult.

CUT TO:

SCENES 113-116: EXT. VARIOUS SHOTS OF TRAIN SPEEDING.

SCENE 117: EXT. MOSCOW RAILWAY TERMINAL (RYAZAN)

As the train pulls in, FEATURE a sign reading MOSKBA.

SCENE 118: INT. RYAZAN TERMINAL (MUST RESEARCH THIS ONE TO SEE WHETHER IT EXISTS AS IN BOOK) - DAY

OSTAP and VOROBYANINOV getting off train. CAMERA FOLLOWS them as they walk toward exit. SHOOT THEIR backs to get terminal interior.

VOROBYANINOV
(nervously)
We still don't know what the museum will be like...how things will turn out.

OSTAP
It's time you had some shock treatment, Marshal. Stop having premature hysterics! If you can't help suffering, at least suffer in silence.

CUT TO:

SCENE 119: EXT. RYAZAN TERMINAL - DAY

OSTAP and VOROBYANINOV walk out of the terminal.

TIGHT TWO SHOT.

OSTAP
(pointing)
Look...

OSTAP POV - OCTOBER STATION (RESEARCH) CLOCK.

The hands of the clock read five after ten.

OSTAP (o.s.)
And over there.

OSTAP POV - YAROSLAVL (RESEARCH) CLOCK.

The hands of the clock read ten o'clock.

OSTAP (o.s.)
And there...

OSTAP POV - CAMERA PANS to PU RYAZAN STATION CLOCK.

It reads five to ten.

BACK TO SCENE:

OSTAP (cont'd)
Very convenient for dates. You always have ten minutes grace.

They climb into a horse-driven carriage and drive off.

SCENE 120: INT. CARRIAGE - DAY

VOROBYANINOV
Where are we going, by the way?

OSTAP
To visit nice people. There are masses of them in Moscow and they're all my friends.

VOROBYANINOV
And we're staying with them?

OSTAP
In a hotel. If we can't stay with one, we can always go to another.

SCENE 121 - 124: (OPTIONAL) VARYING SCENES - MOSCOW - DAY

SCENE 125: EXT. SMALL STREET - DAY

Carriage pulls to a stop before a pink house. The two men alight and OSTAP motions to VOROBYANINOV to pay the COACHMAN. VOROBYANINOV does so.

SCENE 126: EXT. SMALL STREET - DAY

FEATURING HOUSE.

VOROBYANINOV
What building is that?

OSTAP
The Brother Berthold Schwartz Hostel for chemistry students.

VOROBYANINOV
Was he really a monk?

OSTAP
No, no, I'm joking. It's the Semashko hostel.

They enter building.

CUT TO:

SCENE 127: INT. SEMASHKO HOSTEL STAIRCASE - DAY

It is completely dark. We can barely SEE the two men as they climb the staircase, but we HEAR them.

VOROBYANINOV
I can't see!

OSTAP
Just a bit further...we're almost there. There. We've arrived.

SCENE 127A: INT. SEMASHKO HOSTEL HALLWAY - DAY

It is still pitch black.

OSTAP
Light and airy.

We HEAR the SOUND of a SNEEZE.

VOROBYANINOV
Was that you?

SCENE 127A (cont'd)

OSTAP
No, but don't be alarmed. That wasn't in the corridor, but behind the wall. Plyboard, as you know from physics, is an excellent conductor of sound. Careful! Hold on to me! There should be a safe here somewhere.

VOROBYANINOV
(cries out in pain)

OSTAP
Did you hurt yourself? That's nothing. That's physical pain. I'd hate to think how much moral suffering has gone on here. There used to be a skeleton here belonging to a student called Ivanopulo. He bought it at the market, but was afraid to keep it in his room. So visitors first bumped into the safe and then the skeleton fell on top of them. Pregnant women were always very annoyed. Come on, one more flight.

CUT TO:

SCENE 128: INT. SEMASHKO HOSTEL UPPER HALLWAY - DAY

A spiral staircase leads into the upper hallway. There is more light here. OSTAP and VOROBYANINOV's heads appear in the stairwell and then they are finally in the hallway. VOROBYANINOV looks around.

VOROBYANINOV POV: A series of doors set in the hallway wall. We have the impression of looking at a set of cells. We also SEE that the walls are plyboard and extremely flimsy.

BACK TO SCENE:

OSTAP
(at one of the doors)
Are you there, Nicky?

We immediately HEAR STIRRING and CHATTERING coming from behind all the doors.

NICKY'S VOICE (o.s.)
Yes.

A WOMAN'S VOICE
That fool's visitors have arrived too early again.

A MAN'S VOICE
Let a fellow sleep, can't you!

SCENE 128 (cont'd)

SECOND MAN'S VOICE
(delighted)
It's the militia to see Nicky about that window he smashed yesterday.

We HEAR the SOUND of KISSING coming from the last door. OSTAP pushes the door open with his foot. The entire wall shakes.

SCENE 129: INT. NICKY'S CELL - DAY

We SEE a tiny cell filled with a red-striped mattress resting on four bricks. NICKY is sitting on the mattress. Next to him sits LIZA, a heavenly creature.

REVERSE ANGLE - OSTAP looks into the little room and admires LIZA, and then, immediately becomes upset. He motions TOWARD CAMERA (NICKY).

OSTAP
Madame!
(motions)
Nicky, could I speak to you?

BACK TO SCENE: VOROBYANINOV is removing his beaver cap. NICKY moves out of the cell and VOROBYANINOV moves in.

VOROBYANINOV
A splendid morning, madame.

LIZA
(laughing)
The people in the next box are complete idiots. They light the primus on purpose so that they won't be heard kissing. But think how silly that is. We can all hear. The point is they don't hear anything themselves because of the primus. Look, I'll show you.
(loudly)
The Zveryevs are fools.

She motions for silence. We HEAR the HISSING of a primus stove and the SOUND of KISSING.

LIZA (cont'd)
You see. They can't hear anything. The Zveryevs are fools, asses and cranks!
(silence)
You see?

VOROBYANINOV
Yes.

SCENE 129 (cont'd)

LIZA
We don't have a primus, though. Why? Because we eat at the vegetarian canteen, although I'm against a vegetarian diet. But when Nicky and I were married, he was longing for us to eat together in the vegetarian canteen, so that's why we go there. I'm actually very fond of meat, but all you get there is rissoles made of noodles. Only please don't say anything to Nicky.

OSTAP and NICKY re-enter. MUCH BUSINESS about trying to find room for everyone in the cell.

OSTAP
Since we can't stay with you, we'll go and see Pantelei.

NICKY
That's right, fellows. Go and see Ivanopulo. He's a good sport.

LIZA
Come and visit us. My husband and I will always be glad to see you.

MAN'S VOICE
There they go inviting people again. As though they didn't have enough visitors.

LIZA
(without raising her voice)
Mind your own business, you fools, asses and cranks.

WOMAN'S VOICE
Do you hear that, Ivan Andreyevich? They insult your wife and you say nothing.

ANOTHER MAN'S VOICE
Quiet, please. As the only legitimate student in this student hostel I demand the right to study.

VOROBYANINOV
(embarrassed)
We do not wish to impose on you any longer...

OSTAP
No formal nonsense here...All right, Nicky, we'll try the Pantelei...

NICKY
If he's not home, the key is...

SCENE 129 (cont'd)

OSTAP
I know...
(to Vorobyaninov)
Come on...

They walk OUT OF SCENE.

SCENE 130: SAME AS 129.

LIZA sits down on the mattress. NICKY removes a scarf from a nail and wraps it around his neck.

NICKY
Liza, let's go and have dinner.

LIZA
I don't feel like it. I had dinner yesterday.

NICKY
I don't get you.

LIZA
I'm not going to eat phony rabbit.

NICKY
Oh, don't be silly!

LIZA
I can't exist on vegetarian sausages.

NICKY
Today you can have applie pie.

LIZA
I just don't feel like it.

NICKY
Not so loud. Everything can be heard...

LIZA
(whispering)
I hate sausages made of carrots, or potatoes or peas!

NICKY
(shouting)
You prefer dog meat to a vegetarian diet...

LIZA
(shouting)
Not so loud. And then you're nasty to me. Yes, I do like meat. At times. What's so bad about that?

SCENE 130 (cont'd)

NICKY
Just think of eating the bodies of dead animals. Cannibalism in the guise of culture. All diseases stem from meat.

LIZA
Of course they do. Angina, for instance.

NICKY
Yes, they do -- including angina. Don't you believe me? The organism is weakened by the continual consumption of meat and is unable to resist infection.

LIZA
How stupid.

NICKY
It's not stupid. It's the stupid person who tries to stuff his stomach full without bothering about the quantity of vitamins.

INSERT: An enormous pork chop which has just come out of a pan. It is golden brown, sizzling, bubbling.

BACK TO SCENE:

NICKY (cont'd)
Try to understand. A pork chop takes away a week of a man's life.

LIZA
Let it. Phony rabbit takes away six months. Yesterday when we were eating that carrot entree I felt I was going to die. Only I didn't want to tell you.

NICKY
Why didn't you want to tell me?

LIZA
I hadn't the strength. I was afraid of crying.

NICKY
And aren't you afraid now?

LIZA
Now I don't care.
(she begins to cry)

NICKY
Leo Tolstoy didn't eat meat either.

SCENE 130 (cont'd)

LISA
No, the count ate asparagus.

NICKY
Asparagus isn't meat.

LISA
But when he was writing War and Peace he did eat meat. He did, he did! And when he was writing Anna Karenina he stuffed himself and stuffed himself.

NICKY
Do shut up!

LISA
Stuffed himself! Stuffed himself!

NICKY
And I suppose while he was writing The Kreutzer Sonata he also stuffed himself?

LISA
The Kreutzer Sonata is short. Just imagine him trying to write War and Peace on vegetarian sausages.

NICKY
Anyway, why do you keep nagging me about your Tolstoy?

LISA
Me nag you about Tolstoy! I like that. Me nag you!

LISA takes a blue knit hat off a nail and pulls it on.

NICKY
Where are you going?

LISA
Leave me alone. I have something to do.

She goes out the door, tries to slam it behind her. The wall sways.

NICKY
Where can she have gone?

A WOMAN'S VOICE
Women like you have a lot of freedom under the Soviet regime.

SCENE 130 (cont'd)

MAN'S VOICE
She's gone to drown herself.

We HEAR the primus stove hissing and the sound of kissing.

CUT TO:

SCENE 131: EXT. MUSEUM OF FURNITURE MAKING - DAY

LISA walks TOWARD CAMERA eating a chicken leg. She drops it into a waste basket, wipes her hands on a handkerchief, replaces the handkerchief in a pocket of her dress and walks up stairs of Museum of Furniture Making.

CAMERA PAN to PU SIGN:

INSERT SIGN
Museum of Furniture Making.

SCENE 132: INT. MUSEUM OF FURNITURE MAKING - DAY

LISA walks by a BEARDED MAN who stares at malachite column.

BEARDED MAN
People sure lived well.

CAMERA FOLLOWS LISA up monumental staircase to:

SCENE 133: INT. MUSEUM OF FURNITURE MAKING - DISPLAY ROOMS - DAY

Display rooms contain a variety of furniture. Various TOURISTS in rooms looking at furniture.

SCENE 134: SAME AS ABOVE

LISA sees OSTAP and VOROBYANINOV looking at some furniture.

LISA
Good. Now I won't be so bored.

She approaches the two men.

LISA POV: The two men.

OSTAP
The furniture is chic moderne, but not apprently what we want.

VOROBYANINOV
No, but there are other rooms as well. We must examine everything systematically.

SCENE 134 (cont'd)

BACK TO SCENE:

LISA
Hello!

The two men turn to look at her. They don't seem very happy to see her.

LISA (cont'd)
Hello, Comrade Bender. I'm glad I've found you. It's boring by myself. Let's look at everything together.

The two men exchange glances.

OSTAP
We are typical provincials. But how did you get here, Miss Moscow?

LISA
Quite by accident. I had a row with Nicky.

VOROBYANINOV
Really?

OSTAP
Well, let's leave this room.

LISA
But I haven't looked at it yet. It's so nice.

OSTAP
(to Vorobyaninov)
That's done it.
(to Lisa)
There's absolutely nothing to see here. The style is decadent. The Kerensky period.

VOROBYANINOV
I'm told there's some Hambs furniture somewhere here. Maybe we should see that.

LISA
All right. If you think so.

She takes VOROBYANINOV's arm and the three walk toward another room. OSTAP, behind VOROBYANINOV, laugs and mocks VOROBYANINOV's acting the cavalier.

SCENE 135: INT. ANOTHER DISPLAY ROOM - DAY

LISA
Look, look! You see that bureau! That would suit our room wonderfully, wouldn't it?

SCENE 135 (cont'd)

OSTAP
(testy)
Charming furniture. But decadent.

SCENE 136: INT. THE HAMBS DISPLAY ROOM - DAY

LISA
I've been in here already. I don't think it's worth stopping here.

The two men have stopped stock-still and look at the room and each other with a mixture of relief and triumph.

LISA
Why have you stopped? Let's go on. I'm tired.

VOROBYANINOV
(freeing his arm)
Wait, one moment.

The room is crammed with Hambs furniture.

OSTAP
You're tired, young lady. Sit down here a moment to rest while he and I walk around a bit. This seems to be an interesting room.

They force LISA to sit down and walk toward the furniture.

OSTAP (cont'd)
(whispering)
Are they the ones?

VOROBYANINOV
It looks like it. I must have a closer look.

OSTAP
Are they all here?

VOROBYANINOV
I'll just count them. Wait a moment.

VOROBYANINOV counts the number of one group of chairs.

VOROBYANINOV (cont'd)
Just a second...twenty chairs! That can't be right. There are only supposed to be twelve.

SCENE 136 (cont'd)

OSTAP
Take a good look. They may not be the right ones.

They begin to walk among the chairs.

OSTAP
(impatiently)
Well?

VOROBYANINOV
The back doesn't seem to be the same as in mine.

OSTAP
So they aren't the ones?

VOROBYANINOV
No, they're not.

OSTAP
What a waste of time it was taking up with you!

VOROBYANINOV looks crushed.

OSTAP (cont'd)
All right, the hearing is continued. A chair isn't a needle in a haystack. We'll find it. Give me the orders. We will have to establish unpleasant contact with the museum curators. Sit down beside the girl and wait. I'll be back soon.

CAMERA FOLLOWS VOROBYANINOV back to LISA.

LISA
Why are you so depressed? Are you tired?

VOROBYANINOV
(shrugs)

LISA
Does your head ache?

VOROBYANINOV
Yes, slightly. I have worries, you know. The lack of a woman's affection has an effect on one's tenor of life.

LISA registers surprise.

SCENE 136 (cont'd)

VOROBYANINOV
(suddenly operating)
Yes, that's how it is. How are you, Elizabeth...

LISA
Petrovna. And what's your name?

VOROBYANINOV
Ippolit Matveyevich.

We SEE VOROBYANINOV talking himself into falling in love with LISA.

LISA
Are you a scientist?

VOROBYANINOV
(he's learned from Ostap)
Yes, to a certain extent.

LISA
How old are you, if it's not an indiscreet question?

VOROBYANINOV
That has nothing to do with the science which I am at present representing.

LISA
(put down, but game)
But, anyway -- thirty, forty, fifty?

VOROBYANINOV
Almost. Thirty-seven.

LISA
Oh! You look much younger.

VOROBYANINOV
(triumphant: therefore hooked)
When will you give me the pleasure of seeing you again?

LISA
(ashamed of putting him on)
Where has Comrade Bender got to?

VOROBYANINOV
(impatiently)
So when, then? When and where shall we meet?

SCENE 136 (cont'd)

LISA
Well, I don't know. Whenever you like.

VOROBYANINOV
Is today all right?

LISA
Today?

VOROBYANINOV
Please!

LISA
Well, all right. Today, if you like. Come and see us.

VOROBYANINOV
No, let's meet outside. The weather's so wonderful at present. Do you know the poem "It's mischievous May, it's magical May, who is waving his fan of freshness"?

LISA
Is that by Zharov?

VOROBYANINOV
Mmm...I think so. Today, then? And where?

LISA
How strange you are. Anywhere you like. By the safe, if you want. Do you know it? As soon as it's dark.

VOROBYANINOV reaches for LISA's hand, to kiss it, when OSTAP WALKS INTO SCENE.

OSTAP
Excuse me, Mademoiselle, but my friend and I cannot see you home. A small but important matter has arisen. We have to go somewhere urgently.

VOROBYANINOV
(back to business)
Goodbye, Elizabeth Petrovna. I'm very, very sorry, but we're in a terrible hurry.

He and OSTAP run from the room. CAMERA FOLLOWS them.

SCENE 137: THE TWO MEN RUNNING

OSTAP
If it weren't for me not a damn thing would get done. Take your hat off to me. Go on. Don't be afraid.
(they are running down stairs)
Your head won't fall off. Listen. The museum has no use for your furniture. The right place for it is not a museum, but the barracks of a punishment battalion. Are you satisfied with the situation?

VOROBYANINOV
(show of rebellion)
What nerve!

They run through the Museum door and out onto the street.

OSTAP
Silence! You don't know what's happening. If we don't get hold of your furniture, everything's lost. We'll never see it. I have just had a depressing conversation with the curator of this historical refuse dump.

VOROBYANINOV
Well, and what did he say? This curator of yours?

OSTAP
He said all he needed to. Don't worry. "Tell me," I said to him, "how do you explain the fact that the furniture requisitioned in Stargorod and sent to your museum isn't here?" I asked him politely, of course, as a comrade. Which furniture, he asks. Such cases do not occur in my museum. I immediately shoved the orders under his nose. He began rummaging in the files. He searched for about half an hour and finally came back. Well, guess what happened to the furniture?

VOROBYANINOV
(stops running and squeaks it out)
Not lost?

OSTAP
(stops running)
No, just imagine. Just imagine. It remained safe and sound through all

SCENE 137 (cont'd)

OSTAP (cont'd)
the confusion. As I told you, it has no museum value. It was dumped in a storehouse and only yesterday, mind you, only yesterday, after seven years...it had been in the storehouse SEVEN years... it was sent to be auctioned. The auction is being held by the chief scientific administration. And provided no one bought it either yesterday or this morning, it's ours.

VOROBYANINOV
(shouting)
Quick!

OSTAP
(yells it out)
Cab!

QUICK CUT TO:

SCENE 138: EXT. AUCTION HOUSE - DAY

OSTAP and VOROBYANINOV fall out of a cab. VOROBYANINOV throw money at the driver and the two men rush into the auction house.

CU OSTAP.

OSTAP
Pray for me, pray! Don't be afraid, Hofmarshal. Wine, women, and cards will be provided. Then we'll settle for the light blue vest as well.

BACK TO SCENE:

OSTAP and VOROBYANINOV come skidding into the first display room and stop.

VOROBYANINOV
(heartfelt)
My God!

OSTAP
Is that it?

OSTAP POV: The chairs. All ten of them, lined up against a wall.

BACK TO SCENE

OSTAP (cont'd)
Are those the ones?

SCENE 138 (cont'd)

VOROBYANINOV
My God, my God, they're the ones. The very ones. There's no doubt this time.

OSTAP
(struggling to keep calm)
Let's make certain, just in case. There's someone.

SCENE 139: SAME AS 138

OSTAP beckons to an AUCTIONEER who walks toward them.

OSTAP
These chairs are from the furniture museum, aren't they?

AUCTIONEER
These? Yes, they are.

OSTAP
And they're for sale?

AUCTIONEER
Yes.

OSTAP
At what price?

AUCTIONEER
No price yet. They're up for auction.

OSTAP
Aha! Today?

AUCTIONEER
No, the auction has finished for today. Tomorrow at five.

OSTAP
And they're not for sale at the moment?

AUCTIONEER
No, tomorrow at five.

VOROBYANINOV
(eagerly, hungrily)
Do you mind if we have a look at them?

The two men sit, stand, look, punch, pat, turn the chairs. VOROBYANINOV looks as if he's going to have a heart attack and OSTAP is not much better off.

SCENE 139 (cont'd)

OSTAP
Let's get out of here. I can't stand another minute of this...

VOROBYANINOV
(breathing hard)
So close, so close...

They pull themselves away, reluctantly. OSTAP finally takes VOROBYANINOV by the arm and leads him away from the chairs.

OSTAP
Tomorrow, field-marshall. Tomorrow...

VOROBYANINOV
(practically crying)
Tomorrow, tomorrow, tomorrow...

CUT TO:

SCENE 140: EXT. STARGOROD PRAVDA (TRUTH) NEWSPAPER - DAY

The WIDOW GRITSATSUYEVA BENDER, entering.

SCENE 141: INT. STARGOROD PRAVDA - DAY

GRITSATSUYEVA approaches a desk. CLERK sitting behind desk.

GRITSATSUYEVA
Please, I wish to place a notice in the newspaper.

CLERK
Help wanted?

GRITSATSUYEVA
No, Lost and Found...Here, I've written it out.

CLERK
(takes slip of paper. Reads in a monotonous voice, no inflection)
Missing from Home. I implore anyone knowing the whereabouts of Com. Bender to inform me. Aged 25-30, brown hair, last seen dressed in a green suit, yellow boots, and a blue vest. Information on the above person will be suitably rewarded. Gritsatsuyeva, 15 Plekhanov Street.
(looks up sympathetically)
Is he your son?

SCENE 141 (cont'd)

GRITSATSUYEVA
Husband.

(she sobs into a handkerchief)

CLERK
You really ought to go to the militia. Three days, three roubles.

GRITSATSUYEVA
(digs through her purse)
Thank you, thank you...

CUT TO:

SCENE 142: INT. ELENA STANISLAVOVNA HOME - DAY

Present are all the members of the Sword and Plowshare conspiracy.

POLESOV enters with opening of SCENE.

POLESOV
Any news, Elena Stanislavovna, don't you think that they're on a special mission at present?

DYADYEV
Stop blathering, Victor. What have you been careening around the town for days on end for?

POLESOV
We must act!

DYADYEV
Act yes, but certainly not shout. This is how I see the situation, gentlemen. Once Ippolit Matveyevich has spoken, his words are sacred. And we must assume we haven't long to wait. How it will all take place, we don't need to know; there are military people to take care of that. We are the civilian contingent -- representatives of the town intelligentsia and merchants. What's important for us? To be ready. Do we have anything? Do we have a center? No. Who will be governor of the town? There's no one. But that's the main thing, gentlemen. I don't think the British will stand on ceremony with the Bolsheviks. That's our first sign. It will all change very rapidly, gentlemen. I assure you.

SCENE 142 (cont'd)

CHARUSHNIKOV
(puffing out his cheeks)
Well, we don't doubt that in the least.

DYADYEV
And a very good thing you don't. What do you think, Mr. Kislarsky? And you, young men?

NIKESHA and VLADYA both look absolutely certain of a rapid change and KISLARSKY nods happily.

POLESOV
(impatient)
What are we to do?

DYADYEV
Wait. Follow the example of Mr. Vorobyaninov's companion. How smart! How shrewd! Did you notice how quickly he got around to assistance to the waifs and strays? That's how we should all act. We're only helping the children. So, gentlemen, let's nominate our candidates.

NIKESHA
We propose Ippolit Matveyevich Vorobyaninov as Marshal of the Nobility.

CHARUSHNIKOV
(condescendingly)
What do you mean! Nothing less than a minister for him. Higher, if you like. Make him a dictator.

DYADYEV
Come, come, gentlemen. A marshal is the last thing to think about. We need a governor. I think...

POLESOV
(interrupting him)
You, Mr. Dyadyev. Who else is there to take the reins in our province...

DYADYEV
I am almost flattered by your confidence...

CHARUSHNIKOV
(interrupting him)
The question, gentlemen, ought to have been aired.

SCENE 142 (cont'd)

DYADYEV
(uncomfortable, looks at his boots and kicks woodshavings off them)
I don't object. Let's put it to the vote. Secret ballot or a show of hands?

CHARUSHNIKOV
We don't need to do it the Soviet way. Let's vote in an honest European way, by secret ballot.

QUICK DISSOLVE TO:

SCENE 143: SAME AS 142.

Everyone is congratulating DYADYEV.

ELENA STANISLAVOVNA
Anyway, I propose Monsieur Chaurshnikov as mayor.

DYADYEV
(magnanimous)
Why anyway? Not anyway, but him and no one else. Mr. Charushnikov's public activity is well known to us all.

ALL
Hear, hear!

DYADYEV
Then can we consider the election accepted?

CHARUSHNIKOV
No, no,gentlemen, I request a vote. It's even more necessary to vote for a mayor than for a governor. If you wish to show me your confidence, gentlemen, I ask you to hold a ballot.

FLIP CUT TO:

SCENE 144: SAME AS 143

DYADYEV
Six votes in favor and one abstention.

KISLARSKY
Congratulations, Mr. Mayor. Congratulations.

CHARUSHNIKOV beams.

SCENE 144 (cont'd)

DYADYEV
There is, of course, the question of appointments to various most important public functions. For instance, ward of the educational region?

ELENA STANISLAVOVNA
Mr. Raspopov. He was director of a private school.

DYADYEV
Excellent idea....shall we vote? No more secret ballot. I suggest that all appointments be by acclamation.

ELENA STANISLAVOVNA
Hear, hear!

DYADYEV
All right then. A voice vote. All those in favor of Mr. Raspopov as ward of the educational region?

ALL
Yes.

DYADYEV
Opposed?

ALL
(silence followed by laughter)

VLADYA
We mustn't elect him. He gave me bad marks in logic at the graduation exams.

CHARUSHNIKOV
At such a decisive hour, you must not think of your own good. Think of the fatherland.

VLADYA
Oh, all right.

DYADYEV
And for the post of chairman of the stock exchange committee? Mr. Kislarsky.

KISLARSKY
(gestures of modesty, but no refusal)

DYADYEV
All those for?

POLESOV walks into the room carrying two bottles of vodka.

SCENE 144 (cont'd)

POLESOV
What? You're voting...and without me?

DYADYEV
You're just in time. We have nominated Mr. Kislarsky for the post of chairman of the stock-exchange commission.

POLESOV
Oh, fine. I vote for him...

DYADYEV
Wait a minute. We are voting by acclamation. All those in favor of Mr. Kislarsky?

ALL
Yes, aye, etc.

DYADYEV
Opposed? (silence) All right. Congratulations to Mr. Popova...Now, I have a cousin who would make an excellent chief of police...

LAP DISSOLVE:

SCENE 145: SAME AS 144

The vodka bottles are empty, people look as if they've really been working...the gentlemen have loosened their collars. ELENA STANISLAVOVNA is bringing in a table with a samovar.

DYADYEV
I'm glad that's over.

POLESOV
(whine)
What about me?

Dead silence. They all turn to look at him.

ELENA STANISLAVOVNA
(screech)
Victor Michailovich. What are you doing in the corner? Come out at once! Gentlemen, this is awful. How could you forget Victor Mikhailovich, so dear to us all? Surely Victor Mikhailovich is worthy of being a ward or a police chief.

DYADYEV
Well, Victor Mikhailovich, do you want to be a ward?

SCENE 145 (cont'd)

CHARUSHNIKOV
What about fire chief? We need a fire chief.

POLESOV
A fire chief!
(excited)
I want to be a fire chief!

CHARUSHNIKOV
Well, that's fine. Congratulations! You're now the fire chief.

KISLARSKY
(sarcastic)
Let's drink to the prosperity of the fire brigade...

POLESOV
You were always Left Wing! We know you.

KISLARSKY
What do you mean, gentlemen, Left Wing?

POLESOV
We know, we know!

KISLARSKY
Left Wing!

DYADYEV
All Jews are Left Wing!

KISLARSKY
Honestly, gentlemen, I don't understand such jokes.

VLADYA
You're Left Wing, don't try to hide it!

NIKESHA
Cadet! You're a Cadet.

CHARUSHNIKOV
The Cadets sold Finland!

ELENA STANISLAVOVNA
And took money from the Japanese. They split the Armenians.

KISLARSKY
(unable to stand the abuse; strikes a heroic pose)
I was always a supporter of the Tsar's October Manifesto, and I still am.

SCENE 145 (cont'd)

ALL
(hubbub)

CHARUSHNIKOV
Democracy above all, gentlemen. Our town government must be democratic.

NIKESHA
But without Cadets! They did us dirty in 1917.

DYADYEV
(acid)
I hope that there aren't any so-called Social Democrats among us.

KISLARSKY
Octoberist.

CHARUSHNIKOV
Center.

POLESOV
I am Right Wing.

DYADYEV
How far right?

POLESOV
I don't know. But pretty far right.

KISLARSKY
Well, when a war comes...

DYADYEV
And it will be quite soon.

CHARUSHNIKOV
I advise stocking up with a few things before it's too late.

KISLARSKY
(alarmed)
Do you think so?

CHARUSHNIKOV
Well, what do you think? Do you suppose you can get anything in wartime? Flour will disappear from the market right away. Silver coins will vanish completely. There'll be all sorts of paper currency, and stamps will have the same value as notes, and all that sort of thing.

SCENE 145 (cont'd)

ELENA STANISLAVOVNA
War, that's for sure.

DYADYEV
You may think differently, but I'm spending all my spare cash on buying up essential commodities.

POLESOV
And what about your textile business?

DYADYEV
Textiles can look out for themselves, but the flour and sugar are important.

CHARUSHNIKOV
That's what I advise you. I urge you, even.

POLESOV
(derisive laughter)
How can the Bolsheviks fight? What with? What will they fight with? Old-fashioned rifles, and the Air Force? A prominent communist told me that they only have...well, how many planes do you think they have?

DYADYEV
About two hundred?

POLESOV
Two hundred? Not two hundred, but thirty-two. And France had eighty thousand fighters.

CHARUSHNIKOV
They must really have the Bolsheviks worried. And look at our governor. How can he be a governor when he wasn't even a general.

DYADYEV
I shall be a civilian governor. Why, are you jealous? I'll jail you whenever I want. You'll have your fill of jail from me.

CHARUSHNIKOV
You can't jail me. I've been elected and entrusted with authority.

DYADYEV
They prefer elected people in jail.

SCENE 145 (cont'd)

CHARUSHNIKOV
(shouting)
Kindly don't try to be funny.

DYADYEV
What are you shouting for, you fool? The neighbors will complain...do you want to spend the night in the militia station?

CHARUSHNIKOV
I can't spend the night in the militia station. I'm a government employee..

SCENE 146: INT. POSTAL TELEGRAPH OFFICE - DAY

FATHER FYODOR is sending a telegram. He dictates it to a CLERK.

FYODOR
(dictating)
Send summer cassock to the cleaner stop. Look after yourself stop. If you write Gulka mention casually I've gone to Voronezh to see my aunt. Tender kisses and blessings, and it's signed Fedya.

THE CLERK adds up the words.

CLERK
One rouble sixty kopeks.

FYODOR pays him and <u>CAMERA FOLLOWS</u> FYODOR out of office.

SCENE 147: EXT. POSTAL TELEGRAPH OFFICE - DAY

FYODOR passes out of scene and we SEE that we are in a railroad station. HOLD ON SIGN.

SIGN
<u>KHARKHOV</u>

CUT TO:

SCENE 148: INT. HOSTEL HALLWAY - NIGHT

VOROBYANINOV is waiting in the hallway. (<u>VERY DIM LIGHT</u>) We HEAR footsteps.

VOROBYANINOV
Is that you, Elizabeth Petrovna?

SCENE 148 (cont'd)

LISA
Yes. Have you been waiting long?

VOROBYANINOV
Where are you?

LISA
Right here.

VOROBYANINOV
Down the stairs...Oh, where is the first stair?

LISA
You'd better let me go first. Hold on to my coat.

We HEAR them going down the stairs.

SCENE 149: EXT. STREET - NIGHT

VOROYBANINOV and LISA are walking.

VOROBYANINOV
This isn't the Moscow I remember, Elizabeth Petrovna. Now there's a stinginess everywhere. In my day we spent money like water. "We only live once." There's a sing called that.

LISA
Yes, I know. Things are difficult. Nicky... Ah, it's terrible living in that place. The neighbors hear everything. And they are all ex-chemists... do you know what it is like trying to talk to a chemist? All they think about is stabilized sulphur and the best excipient for such and such a tonic and... I'm sick of vegetarian food...if I never see another carrot...

VOROBYANINOV
It must be very difficult for you.
(thinks)
Let's go to the theater.

LISA
The movies are better. They're cheaper.

SCENE 149 (cont'd)

VOROBYANINOV
(excited, expansive and head over heels in love)
Why think of the money? A night like this and you worry about the cost.

LISA
You know what I'd really like to do?

VOROBYANINOV
What? All Moscow is yours...just choose...

LISA
I'd like to go to the Prague. It's the best place in Moscow.

VOROBYANINOV
(social lion and lady-killer)
The Prague?

QUICK CUT TO:

SCENE 150: INT. THE PRAGUE - NIGHT

It is "THE SHOWCASE OF THE MOSCOW UNION OF CONSUMER SOCIETIES". Copious mirrors, lights and flower pots. Large. A 1930's MGM nightclub scene, a very bad "Continental" orchestra... WAITERS dressed in slightly dubious white jackets. A MAITRE D'HOTEL in shabby, well-kept tails, lots of REVELERS, a mixed group: both well-dressed and poorly dressed.

VOROBYANINOV and LISA stop, overwhelmed by the class.

VOROBYANINOV
Let's go over there in the corner.

LISA
(self-conscious)
Yes, all right.

They walk through the restaurant. LISA holds herself self-consciously erect. VOROBYANINOV is embarrassed. He hunches his shoulders and cleans his pince-nez as he goes.

SCENE 151: INT. THE PRAGUE - A TABLE - NIGHT

VOROBYANINOV holds LISA's chair and then seats himself. He moves the ashtray, the salt-pepper shakers, the vase holding a wilting flower. He coughs. He picks up his knife and taps the ashtray.

SCENE 152-154: VARIOUS CLIENTS AT OTHER TABLES

SCENE 155: SAME AS 151

Still silence at the Vorobyaninov table. LISA and VOROBYANINOV smile at each other uneasily. VOROBYANINOV coughs again. A WAITER flies past. VOROBYANINOV is too late to stop him. More silence. Another WAITER goes past.

VOROBYANINOV
We'd like to order.

WAITER
(not stopping)
Just coming, sir.

More silence. LISA taps her hand on the table in rhythm to the horrible music. VOROBYANINOV re-arranges the ashtray, shakers and vase again. A SECOND WAITER walks into SCENE.

VOROBYANINOV
(manfully)
Waiter, the menu.

The SECOND WAITER turns and looks at him, disbelievingly. Who is this paskudnyak to talk to him that way?

SECOND WAITER
(sullenly)
A menu...

He walks over to VOROBYANINOV's table and slaps two menus down. Then he walks away.

FEATURE VOROBYANINOV buried in the Menu.

VOROBYANINOV
(horrified mumbling)
But veal cutlets are two twenty-five, a filet is two twenty-five and vodka is five roubles...

BACK TO SCENE: WAITER is standing over VOROBYANINOV.

WAITER
For five roubles you get a large decanter, sir.

LISA looks up at the WAITER, troubled. VOROBYANINOV is sweating. LISA doesn't know what's going on.

VOROBYANINOV
Here you are, you choose something. What would you like?

SCENE 155 (cont'd)

LISA
(shaky)
I'm not at all hungry. Or wait,
(kindness)
have you anything vegetarian?

WAITER
(contempt personified)
We don't serve vegetarian dishes. Maybe a ham omelet?

VOROBYANINOV
All right, then, bring us some sausages. You'll eat sausages, won't you, Elizabeth Petrovna?

LISA
Yes, certainly.

VOROBYANINOV
Sausages, then. These at a rouble twenty-five each. And a bottle of vodka.

WAITER
It's in a decanter.

VOROBYANINOV
Then a large one.

The WAITER looks at LISA commiseratingly.

WAITER
What will you have with the vodka? Fresh caviar? Smoked salmon?

VOROBYANINOV
(rudely)
Nothing. How much are the salted gherkins? Let me have two.

The WAITER goes away.

LISA
I've never been here before. It's very nice.

VOROBYANINOV
(slowly)
Ye-es.

The WAITER returns and plunks down the vodka and gherkins. VOROBYANINOV waits for him to pour the vodka, but the WAITER disappears again. VOROBYANINOV pours a glass of vodka for LISA and himself. They hopd up their glasses, in a timid toast. LISA sips hers. VOROBYANINOV drinks his down. A FLOWER SELLER comes up.

SCENE 155 (cont'd)

FLOWER SELLER
Flowers for the lady?

VOROBYANINOV
No, no thank you.

FLOWER SELLER pokes some flowers toward LISA, who turns away.

FLOWER SELLER
I'm sure the lady would like some flowers.

LISA
(feeling terrible)
No, thank you.

VOROBYANINOV
Go away, would you?

FLOWER SELLER moves off but keeps hovering in the B.G. WATER comes up with two plages of sausages.

CU SAUSAGES: They look meager, lonely and awful on the plates.

BACK TO SCENE:

VOROBYANINOV eats a sausage, pours himself some more vodka. He offers some to LISA, who refuses. She nibbles at her sausages. Uncomfortable silence.

VOROBYANINOV POV: The stage. MC on stage:

He is a well-fed man in a morning coat and patent leather shoes. Breezy and self-assured, in that provincial, amateur MC style.

MC
Well, here we are again. Next on our program we have the well-known Russian folk singer, Barbara Godlevskaya.

BARBARA GODLEVSKAYA comes on stage, accompanied by APPLAUSE. She is a fat, middle-aged woman with heavily dyed hair, overly made-up eyes, false beauty-mark on her chin. Gypsy earrings. Peasanty-flashy costume. She accompanies herself on a balalaika which she obviously does not know how to play.

BARBARA GODLEVSKAYA
(sings a phony Russian folksong)
(approximate lyrics)
Roaming,
You're always roaming,
As though with all the life outside
Your appendix will be satisfied,
Roaming...
Ta-ra-ra-ra....

SCENE 155 (cont'd)

GENERAL VIEW OF THE AUDIENCE: They are clapping in time to the music and join in on the chorus.

AUDIENCE
Roaming, Ta-ra-ra-ra...

SCENE 156: SAME AS 155

VOROBYANINOV is drunk. He jumps up.

VOROBYANINOV
Excuse me, I must find the...
(stops)

LISA looks at him, lost and slightly disgusted.

FEATURE ANOTHER TABLE: The people at the table call to VOROBYANINOV.

PEOPLE AT OTHER TABLE
Uncle, come on over and have a beer...

BACK TO SCENE:

VOROBYANINOV shakes his head and sits down again.

VOROBYANINOV
Thugs.

LISA
(stands up)
I'm going. You stay. I can go home by myself.

VOROBYANINOV
Certainly not! As a member of the upper class I cannot allow that.
(calls)
Garcon. The check!
(to himself)
Bums!

WAITER brings the check.

VOROBYANINOV stares at it stupidly for a few moments. The WAITER waits, impatiently.

VOROBYANINOV
Nine roubles, twenty kopeks.
(to waiter)
Perhaps you'd also like the key to the apartment where the money is.

He pays, throwing the money on the table. LISA helps him stand. She leads him cautiously from the table.

SCENE 157: EXT. THE PRAGUE - NIGHT

LISA and a staggering VOROBYANINOV comes out of the Prague. She is still holding his arm. VOROBYANINOV turns toward her and starts to paw her.

VOROBYANINOV
Little Lisa. Little Doll. Little kitten. (Lisachka, Koukulka, Kotchka)

LISA
Stop it. Stop it. Stop it.

VOROBYANINOV
(passion and a bright idea)
Let's go to a hotel.

LISA frees herself from his grip and punches him in the nose. His pince nez falls to the ground.

CU PINCE NEZ as VOROBYANINOV's boot comes squarely down on it. We SEE it ground into dust.

BACK TO SCENE: As LISA runs away. VOROBYANINOV stands there swaying. He cannot see well and puts his hand up to his eyes. No pince-nez.

VOROBYANINOV
They stole my pince-nez.
(he turns and runs down the street in the opposite direction)
Stop! Thief!

QUICK CUT TO:

SCENE 158: INT. IVANOPULO BEDROOM - NIGHT

A light is on. OSTAP is in bed in the very bedraggled, poorly furnished room which they have borrowed. Suddenly, NOISE and the wall rocks back and forth. Then the door opens and VOROBYANINOV stands on the threshold. He is holding a basket full of bagels.

VOROBYANINOV
The militia sent me home. I've brought our breakfast.

CUT TO:

SCENE 159: INT. AUCTION ROOMS - DAY

A large crowd of variously dressed citizens have taken their places, waiting for the auction to begin. OSTAP and VOROBYANINOV have taken their places in the fourth row on the right. VOROBYANINOV tries to hide his excitement.

SCENE 159 (cont'd)

OSTAP is cold and in control.

OSTAP
What a rumpus there'd be if they knew what little goodies were being sold here today in the form of those chairs.

AUCTIONEER appears on the stand and begins the sale. His assistants are pretty hairy.

AUCTIONEER
A figure depicting Justice. Made of bronze. In perfect condition. Five roubles.

A BIDDER
Six and a half.

SECOND BIDDER
Seven.

THIRD BIDDER
Eight roubles.

AUCTIONEER
Eight roubles in front in the first row. Going for eight roubles. Going. Gone to the first row in front.

A GIRL with a receipt book hurries over to the buyer.

AUCTIONEER
An ash tray. Shall we start it at one rouble?

A BIDDER
One rouble.

FOURTH BIDDER
One rouble fifty.

AUCTIONEER
Do I hear another bid? For this beautiful ashtray? Going for one-fifty. One rouble fifty kopeks. Going, gone.

An assistant brings up a bust of Alexander the Third.

AUCTIONEER (cont'd)
A bronze bust of Alexander the Third. Would make a good paperweight. No use for anything else. Going at the marked price, one bust of Alexander the Third.

SCENE 159 (cont'd)

LAUGHTER from the CROWD.

AUCTIONEER
No offers? The bust of Alexander the Third is removed from sale. A figure depicting Justice. Apparently the twin of the one just sold. Basil, hold up the Justice. Five roubles. Who'll give me more?

BIDDER
(the one who bought the first bust)
Snnnnfffle.

AUCTIONEER
Five roubles...

BIDDER
Six.

AUCTIONEER
Six in front.

SECOND BIDDER
Seven.

FOURTH BIDDER
Nine roubles.

AUCTIONEER
Nine roubles on the right at the end.

THIRD BIDDER
(who bought the first Justice)
Nine and a half.

AUCTIONEER
Nine and a half in front. Going for nine and a half. Going. Gone.

GIRL runs back to buyer with her ledger.

AUCTIONEER
Ten chairs from a palace.

QUICK TWO SHOT

VOROBYANINOV
Why from a palace?

OSTAP
To hell with you! Listen and stop fooling!

SCENE 159 (cont'd)

BACK TO SCENE:

AUCTIONEER
Ten chairs from a palace. Walnut. Period of Alexander the Second. In perfect condition. Made by the cabinet maker Hambs. Basil, hold one of the chairs under the light.

BASIL holds up one of the chairs. He manhandles it. VOROBYANINOV stands up half-way.

QUICK TWO SHOT:

OSTAP
(pulls Vorobyaninov down)
Sit down, you damned idiot. Sit down, I tell you. You make me sick.

VOROBYANINOV is staring hungrily at the chairs. OSTAP is pointing like a setter. He is excited.

BACK TO SCENE:

AUCTIONEER
Ten walnut chairs. Eighty roubles.

The CROWD stirs and mumbles.

AUCTIONEER
May I have your bids.

FIFTH BIDDER
Eighty-five.

SIXTH BIDDER
Ninety.

SEVENTH BIDDER
One hundred.

QUICK TWO SHOT:

VOROBYANINOV
Why don't you bid?

OSTAP
(clenches his teeth)
Get out!

BACK TO SCENE

AUCTIONEER
A hundred and twenty roubles at the back. A hundred and twenty-five in the next seat. A hundred and forty.

SCENE 159 (cont'd)

OSTAP turns around and stares at the competition. The hall is full.

FEATURE OSTAP AND COUPLE BEHIND HIM.

HUSBAND
Beautiful chairs! Heavenly workmanship, Sonya... And from a palace!

The WIFE puts her hand up.

AUCTIONEER (o.s.)
One hundred and forty-five, fifth row on the right. Going.

BACK TO SCENE:

AUCTIONEER (cont'd)
Going.
(he waits: complete silence)
Go...

OSTAP
(interrupting)
Two hundred.

Everyone turns to look at the two men.

AUCTIONEER
Two hundred. Two hundred in the fourth row on the right. Any more bids? Two hundred roubles for a palace suite of walnut furniture consisting of ten pieces. Going at two hundred roubles to the fourth row on the right. Going.

QUICK CU VOROBYANINOV.

VOROBYANINOV
Mama!

BACK TO SCENE:

AUCTIONEER
Gone. Young lady, the fourth row on the right.

TWO SHOT:

OSTAP
Well, chairman, was that effective? What would you do without a technical adviser, I'd like to know?

SCENE 159 (cont'd)

VOROBYANINOV grunts as the CAMERA PULLS BACK to take in the GIRL with her ledger.

GIRL WITH LEDGER
Was it you who bought the chairs?

VOROBYANINOV
(bursting)
Yes, us. Us. Us. When can we have them?

GIRL WITH LEDGER
Whenever you please. Now, if you like.

VOROBYANINOV goes off into twitchings and excitement. He is almost crying with joy. The more practical OSTAP is examining the GIRL's ledger.

OSTAP
Why two hundred and thirty and not two hundred?

GIRL WITH LEDGER
Fifteen per cent commission is included.

OSTAP
Well, I suppose that's all right. Here you are.

OSTAP counts out two hundred roubles into the GIRL's hand.

OSTAP
(to Vorobyaninov)
Let me have thirty roubles, pal, and make it snappy. Can't you see the young lady's waiting?

VOROBYANINOV just sits there. Dull-eyed and crushed.

OSTAP (cont'd)
Well? Why are you staring at me like a soldier at a louse? Are you crazy with joy or something?

VOROBYANINOV
(manages to get the words out)
I don't have the money.

OSTAP
(ominously quiet)
Who doesn't?

SCENE 159 (cont'd)

VOROBYANINOV
I don't.

OSTAP
And the two hundred roubles?

VOROBYANINOV
I...I...lost it.

OSTAP
(hate and loathing)
Give me the money
(whisper)
you old bastard.

GIRL WITH LEDGER
Are you going to pay?

OSTAP
(charming smile)
One moment, there's been a slight hitch.

OSTAP and GIRL turn toward VOROBYANINOV who rallies momentarily.

VOROBYANINOV
Just a moment. Why is there commission? We don't know anything about that. You should have warned us. I refuse to pay the thirty roubles.

GIRL WITH LEDGER
Very well. I'll see to that.

She takes receipt from OSTAP's hand and hurries up front. OSTAP looks murderously at VOROBYANINOV. GIRL and AUCTIONEER confer. The AUCTIONEER stands up.

AUCTIONEER
In accordance with auctioneering regulations, persons refusing to pay the full sum of money for items purchased must leave the hall. The sale of the chairs is revoked. I must ask you...

TWO SHOT: OSTAP and VOROBYANINOV, expressions of "Who me?" on their faces.

BACK TO SCENE:

AUCTIONEER
Yes, you, gentlemen. I ask you to leave.

SCENE 159 (cont'd)

CROWD
(laughter)

The two men get up and walk from the hall.

SCENE 160: INT. THE TWO MEN WALKING - CAMERA REVERSE TRAVELING

VOROBYANINOV, falsely indignant, but despairing and ashamed, OSTAP with murder on his face. They reach the doors. People stand aside to let them pass.

CUT TO:

SCENE 161: EXT. AUCTION ROOMS - DAY

The two men walk out of the auction hall and go toward:

SCENE 162: EXT. STREET - DAY

The two men, walking.

VOROBYANINOV
(maintaining the facade)
An outrageous system, downright disgraceful! We should complain to the militia.

OSTAP
(looks murderous but says nothing)

VOROBYANINOV (cont'd)
No, but really. It's a hell of a thing. Making the working people pay through the nose. Honestly! Two hundred and thirty roubles for ten old chairs. It's mad!

OSTAP
(tight)
Yes.

VOROBYANINOV
Isn't it? It's mad!

OSTAP
Yes.

OSTAP pulls VOROBYANINOV into a doorway, OUT OF CAMERA RANGE: CAMERA EXPLORES the texture of the wall during the next exchange.

We HEAR the sound of SLAPS and BLOWS.

SCENE 162 (cont'd)

OSTAP
That's for the militia. What did you do with the money, eh? That's for the high price of chairs for working people of all countries. That's for going after girls at night. That's for being a dirty old man. And that's for the bagels.

The two men come out of doorway and into SCENE. VOROBYANINOV is holding his side. He has bruises on his face and a bloody nose.

OSTAP
Bagels! I ask you! What did you do with the money?

VOROBYANINOV
(wiping his nose with a handkerchief)
I don't know. I swear I only spent ten roubles, including the tip at the restaurant. Lisa wanted to go to the restaurant...The Prague...the best place in Moscow...but this morning, I don't know. I have only twelve roubles left...

OSTAP
Get out of here!

VOROBYANINOV looks at him miserably.

OSTAP
(waits a moment)
Oh, you're still here, life and soul of the party. Go on, get out.

VOROBYANINOV
Comrade Bender, Comrade Bender.

OSTAP
Go on, go! And don't come back to Ivanopulo's, I'll throw you out.

OSTAP turns around and walks back the way they came.

VOROBYANINOV
Where are you going?

OSTAP
To find out who bought the chairs, dourack!

VOROBYANINOV
Let me come with you...
He runs after OSTAP.

SCENE 163: INT. JUST OUTSIDE AUCTION ROOM DOORS - DAY

The two men stand at the doors, looking in to the auction room. We can HEAR the AUCTIONEER.

AUCTIONEER (o.s.)
Four chairs from a palace, made of walnut. Upholstered. Made by Hambs. Thirty roubles. Who'll give me more?

OSTAP
You stay here, you ladies' favorite. And don't go away. I'll be back in five minutes. You stay here and see who buys the chairs. Don't miss a single one.

SCENE 164: EXT. AUCTION - DAY

OSTAP sees some WAIFS playing. He goes over and we SEE him speaking with them. They stop playing and follow him back to

SCENE 165: INT. JUST OUTSIDE AUCTION ROOM DOORS - DAY

VOROBYANINOV
(whispering)
Four and then two have already gone.

OSTAP
See what you've done! Be glad. We had them in our hands...in our hands, don't you realize?

AUCTIONEER (o.s.)
...and a half on my left. Three. Three and a half. Going. Sold for three and a half in front.

OSTAP
(choking with emotion)
You dourack. You sracher!

A MAN CARRYING A CHAIR comes out of the auction room. OSTAP signals to one of the WAIFS, who takes out after him. A SECOND MAN CARRYING TWO CHAIRS comes out of the auction room. OSTAP signals to a SECOND WAIF, who runs after him.

DISSOLVE TO:

SCENE 166: EXT. OUTSIDE HOSTEL - DAY

OSTAP and VOROBYANINOV approach NICKY, who is walking back and forth in front of the hostel.

SCENE 166 (cont'd)

NICKY
(To Ostap)
Greetings, good friend.
(To Vorobyaninov)
Good evening.

And NICKY immediately begins to slap VOROBYANINOV.

NICKY
(Childish voice)
That's what everyone will get who tries...
(he slaps Vorobyaninov's face)

OSTAP
That's right, and now on the neck.

NICKY complies.

OSTAP (cont'd)
Twice. That's it. Can't be helped. Sometimes the eggs have to teach a lesson to the chicken that gets out of hand. Once more. That's it. Don't be shy. Don' hit him any more on the head, it's his weakest point.

NICKY
That's enough, I think.

OSTAP
(imploring)
Just once more.

NICKY
To hell with him. He'll know next time.

NICKY walks out of SCENE.

OSTAP gestures to VOROBYANINOV and the two men enter the building.

CUT TO:

SCENE 167: INT. IVANOPULOS APARTMENT - DAY

VOROBYANINOV hesitates to enter the room.

OSTAP
Citizen Michelson. Konrad Karlovich. Come inside. I permit you.

VOROBYANINOV
(entering and putting up a front)
Unheard-of impudence. I could hardly control myself.

SCENE 167 (cont'd)

OSTAP
Dear, dear. What has modern youth come to? Terrible young people! Chase after other people's wives. Spend other people's money. Complete decadence. But tell me, does it really hurt when they hit you on the head?

VOROBYANINOV
I'll challenge him to a duel!

OSTAP
Fine! I can recommend a good friend of mine. He knows the dueling code by heart and has two brooms quite suitable for a struggle to the death. Youccan have Ivanopulo and his neighbor on the right as seconds. He's an ex-honorary citizen of the city of Kologriv and still even brags about the title. Or, you can have a duel with' meat grinders -- it's more elegant. Each wound is definitely fatal. The wounded adversary is automatically turned into a meat ball. How do you like the idea, Marshal?

At the end of above SPEECH we HEAR a whistle.

OSTAP (cont'd)
My fleet mercuries have arrived.
(severely)
Don't move, you hear me? Just sit there and don't move.

He hurries out of the room.

SCENE 168: EXT. HOSTEL - DAY

Four WAIFS are waiting for OSTAP, he comes out of front door.

OSTAP
Well?

FIRST WAIF
I followed four chairs to the Columbus Theater. They were taken in by the stage door.

OSTAP
Excellent.

SECOND WAIF
There were two chairs, I followed. He went in a cab.

SCENE 168 (cont'd)

OSTAP
Where?

SECOND WAIF
Varsonofefsky. But I forgot the number.

OSTAP
You forgot the number! And it is with this that we are building toward communism! Lord, you should forgive the anachronism, help us.

SECOND WAIF
But I know the apartment number. 17.

OSTAP
Apartment 17 on Varsonofefsky Street... Well, I suppose it must do.

SECOND WAIF
But, mister! I'll show you the place.

OSTAP
All right, stay here. We'll go there together.

THIRD WAIF
Two chairs at Sadovaya Spasskaya, number 33.

Two more WAIFS come panting up to OSTAP.

FOURTH WAIF
Barrack Street in the Clear Lakes District.

OSTAP
Number?

FOURTH WAIF
Nine. And the apartment is nine. There were Tatars living in the yard next door. I carried the chair the last part of the way. We went on foot.

FIFTH WAIF
The man I followed took his chair into the freight yard of October Station. I couldn't follow him because there were soldiers standing at the gates. He left by train, most likely.

OSTAP
(sadly)
Well, that can't be helped. We'll worry about it later. Comrades, you have done a masterful job.

SCENE 168 (cont'd)

He hands each of them one rouble. The WAIFS look at him in surprise, gratitude, excitement, and then suddenly scatter. Except for the WAIF who had forgotten the street number.

OSTAP
And you, my forgetful one, be here tomorrow.

The WAIF nods, stands hesitantly. OSTAP motions him to go away. The WAIF runs. OSTAP turns and walks back into building.

SCENE 169: INT. SAME AS 167

OSTAP
Nothing's lost yet. We have the addresses and their many old and reliable tricks for getting the chairs: simple friendship; a love affair; friendship with housebreaking; barter; and money. The last is the most reliable. But there isn't much money.
(to himself)
The only trouble is the tenth chair. Well, anyway, we can easily bet on those odds.
(To Vorobyaninov)
I'll stake nine to one. The hearing is continued. Do you hear? You, member of the jury...

CUT TO:

SCENE 170: INT. ELLOCHKA APARTMENT - DAY

Beautiful, elegantly shabby ELLOCHKA is surveying her purchase: two chairs.

ELLOCHKA
(enthusiastic)
Ter-r-ific!

SHUKIN enters through DOOR, obviously just having come back from work.

ELLOCHKA
The dismal husband has arrived.

SHUKIN
(looking at chairs)
Hello, Ellochka. What's all this? Where did the chairs come from?

ELLOCHKA
Ho-ho.

SCENE 170 (cont'd)

SHUKIN
No, really?

ELLOCHKA
Ter-r-rific!

SHUKIN
Yes, they're nice chairs.

ELLOCHKA
Great!

SHUKIN
A present from some one?

ELLOCHKA
Oho!

SHUKIN
What? Do you mean you bought them? Where did the money come from? The housekeeping money? But I've told you a thousand times...

ELLOCHKA
Ernestula, don't be rude!

SHUKIN
How could you do a thing like that? We won't have anything to eat!

ELLOCHKA
Just imagine!

SHUKIN
But it's outrageous! You're living beyond your means.

ELLOCHKA
You're kidding.

SHUKIN
No, no. You're living beyond your means.

ELLOCHKA
Don't tell me how to live.

SHUKIN
No, let's have a serious talk. I get two hundred roubles...

ELLOCHKA
(interrupting him)
Gloom ...

SCENE 170 (cont'd)

SHUKIN
I don't take bribes, don't steal money, and don't know how to counterfeit it...

ELLOCHKA
Ghastly.

SHUKIN
(a beat)
The point is this, we can't go on this way.

ELLOCHKA
(she sits down on a chair)
Ho-ho.

SHUKIN
We will have to get a divorce.

ELLOCHKA
Just imagine!

SHUKIN
We're not compatible. I...

ELLOCHKA
(interrupting)
You're a fat and good-looking kid!

SHUKIN
How many times have I told you not to call me a kid?

ELLOCHKA
You're kidding!

SHUKIN
And where did you get that idiotic jargon from?

ELLOCHKA
Don't tell me how to live!

SHUKIN
Oh, hell.

ELLOCHKA
Don't be rude, Ernestula.

SHUKIN
Let's get divorced peaceably.

ELLOCHKA
Oho.

SCENE 170 (cont'd)

SHUKIN
You won't prove anything to me. This argument...

ELLOCHKA
(interrupting)
I'll beat you like a child.

SHUKIN
No, this is absolutely intolerable. Your arguments cannot prevent me from taking the step forced upon me. I'm going to get the moving man.

ELLOCHKA
You're kidding!

SHUKIN
We'll divide up the furniture equally.

ELLOCHKA
Ghastly!

SHUKIN
You'll get a hundred roubles a month. Even a hundred and twenty. The room will be yours. Live how you like; I can't go on this way.

ELLOCHKA
(contempt)
Great.

SHUKIN
I'll move in with Ivan Alexeyevich.

ELLOCHKA
Oho!

SHUKIN
He's gone to the country and left me his apartment for the summer. I have the key... Only there's no furniture.

ELLOCHKA
Ter-r-rific.

SHUKIN goes to the door, opens it and

SHUKIN
(shouting)
Janitor. Janitor.

JANITOR (o.s.)
Right away. I'm coming.

SCENE 170 (cont'd)

SHUKIN
(shouting)
Hurry it up...
(back into room)
I can't wait to get out of this madhouse.

JANITOR appears in doorway.

SHUKIN
Come in, come in...I want you to help me move some of this furniture. I'm getting out of here...
(to ELLochka)
I'll leave the wardrobe. You need it more. But I'll have the desk, if you don't mind. And take this chair, janitor. I'll take one of the chairs. I think I have the right to, don't I?

SHUKIN opens drawers and makes an enormous bundle of underwear and suits. ELLOCHKA sits on the bed, in too obvious disdain of what is going on. She begins to apply nailpolish to her toenails. Finally, SHUKIN is ready.

SHUKIN
Goodby...
(remembers and writes address on paper which he gives to janitor)

ELLOCHKA
Ta..

SHUKIN leaves SCENE. We HEAR DOOR close.

The JANITOR is standing there.

ELLOCHKA
Well, get to work...

JANITOR begins to move furniture. ELLOCHKA looks around the apartment.

ELLOCHKA
Gloom...

She runs to window and looks out.

<u>ELLOCHKA POV</u> SHUKIN getting into a cab.

<u>BACK TO SCENE</u>

ELLOCHKA
(calling)
Ernestula!

SCENE 170 (cont'd)

LONG SHOT picking up both characters, ELLOCHKA at window, SHUKIN in street.

ELLOCHKA (cont'd)
Going by taxi? Ter-r-rific.

ONE SHOT SHUKIN

As he jumps into the cab and furiously slams the door.

SCENE 171: STREET - DAY

As the cab drives away. In F.G. we see JANITOR come out of building with a hand-cart on which is loaded SHUKIN'S furniture. He pushes the cart out of SCENE, DOWN the street, in the same direction, the cab took. No sooner is he out of sight than OSTAP and WAIF walk up to the house.

OSTAP
Is this the building?

WAIF
Of course, mister. In there, through the front door.

OSTAP
You'd better be right...

OSTAP hands the WAIF a rouble and walks into building. CAMERA HOLD on WAIF who waits a moment and then rushes off.

SCENE 172: INT. ELLOCHKA BUILDING - DAY

OSTAP comes up to ELLOCHKA'S door and knocks. Door opens.

OSTAP POV ELLOCHKA

ELLOCHKA
Oho?

OSTAP (o.s.)
On business...

ELLOCHKA steps back. CAMERA FOLLOWS OSTAP into the apartment.

SCENE 172: INT. ELLOCHKA APARTMENT - DAY

OSTAP looks around the room, trying to figure out what he has to deal with. He and we SEE walls covered with picture postcards of film stars, dolls and Tambov tapestries. ELLOCHKA is wearing a gown, copied from some film, made of one of SHUKIN'S shirts trimmed with some mysterious fur. OSTAP sizes it all up and, closing his eyes, takes a step backward.

SCENE 172 (cont'd)

OSTAP
A beautiful fur!

ELLOCHKA
(tenderly stroking the ratty fur)
You're kidding. It's Mexican jerboa.

OSTAP
It can't be. You were deceived. You were given a much better fur. It's Shanghai leopard. Yes, leopard. I recognize it by the shade. You see how it reflects the sun. Just like emerald.

ELLOCHKA is highly pleased. OSTAP really pours it on.

OSTAP
Only that particular kind of leopard reflects emerald green in the sun. The shoddy kinds will reflect chartreuse.

ELLOCHKA
You're kidding.

OSTAP
I know about these things, being in the business...I was apprentice to one of the greatest furriers in Moscow. I was even sent to Paris on a survey... to learn all about furs...I also went to Lyon where I learned about silk. That's my specialty. Do you like silk?

ELLOCHKA
Ter-r--rific.

OSTAP
I might send you some silk worms. You could raise them and then strip them and have the thread woven into a dress. I have the address of a very good little dressmaker... sews like Worth and prices like a peddlar.

ELLOCHKA
Great.

OSTAP
I could get you the silkworms, because the Central Executive Committee of Uzbekistan has just brought me some directly from Japan. We're starting an experimental farm. Trying to see if the silkworms can be trained to eat garbage. Take care of two problems that way: garbage disposal and silk-worm production.

SCENE 172 (cont'd)

ELLOCHKA
You're the right kind of kid.

OSTAP
You're surprised, of course, by this early visit by a stranger.

ELLOCHKA
Ho-ho.

OSTAP
But I've come on a delicate matter.

ELLOCHKA
You're kidding.

OSTAP
You were at the auction and made a remarkable impression on me.

ELLOCHKA
Don't be rude!

OSTAP
Heavens! To be rude to such a charming woman would be inhuman. I must say that I was impressed with your charm. But I was disappointed that the auctioneer managed to mislead you by saying that the chairs were from a palace. Or...no, I don't believe it. How clever you are. You knew that they weren't from a palace.

ELLOCHKA
Oho!

OSTAP
Dear lady, I must tell you the reason for my visit...I have come here to buy the chairs from you...Sell me the chairs, dear lady. I'll give you seven roubles a piece.

ELLOCHKA
Don't be rude, kid. Anyway, I've got only one of the chairs. The dismal husband, took one of them. We separated today.

OSTAP
My...
(looks at her carefully)
Congratulations on ridding yourself of an unwanted presence...But where does your husband live?

SCENE 172 (cont'd)

ELLOCHKA
At 12 Senatorska Street, Apartment 27. Gloom.

OSTAP
Dear lady, realizing your greatness of heart and exquisite taste, your desire for the beautiful...and knowing that you would never consider selling, may I perhaps suggest an exchange?
(the pitch)
You know that in Europe now, and in the best homes in Philadelphia, they've reintroduced the ancient custom of pouring tea through a strainer? It's remarkably effective and elegant.

ELLOCHKA shows signs of interest.

OSTAP (cont'd)
A diplomat I know has just arrived from Vienna and brought me one as a present. It's an amusing thing.

ELLOCHKA
It must be great.

OSTAP
Oho! Ho-ho. Let's make an exchange. You give me the chair and I'll give you the tea strainer. Do you want to?

He pulls out the tea-strainer he stole from the Widow and holds it up. It flashes in the sun.

OSTAP
Most elegant don't you think?

ELLOCHKA looks at the tea-strainer. She licks her lips. Wanton desire is on her face.

ELLOCHKA
Great.

OSTAP ceremoniously hands her the tea-strainer. ELLOCHKA takes it and examines it curiously. OSTAP picks up the chair.

OSTAP
Allow me to congratulate you on your elegant perspicacity.

He is out the door before ELLOCHKA lifts her eyes from the strainer.

SCENE 173: EXT. ELLOCHKA APARTMENT - DOOR

As the door closes behind OSTAP.

QUICK CU OSTAP, holding the chair. An "What I have to go through but it was a triumph" expression on his face.

CUT TO:

SCENE 174: INT. IVANOPULO APARTMENT - DAY

The ELLOCHKA chair is torn open but still intact. OSTAP and VOROBYANINOV look at it glumly. VOROBYANINOV'S head is beginning to sprout silver hair.

OSTAP
Why the hell did I ever take up with you? What do I need you for anyway? You ought to go home to your registry office where the corpses and newborn babies are waiting for you. Don't make the infants suffer. Go back there!

VOROBYANINOV, discouraged and hurt.

OSTAP (cont'd)
That's all right, Marshal. Life wouldn't be such fun without you. Even if there's nothing in them, you must realize we've earned at least ten thousand roubles. Every chair opened increases our chances. What does it matter if there's nothing in the little lady's chair? We don't have to break it to pieces. We can let Ivanopulo furnish his room with them. It will be pleasanter for us too.

VOROBYANINOV nods.

OSTAP (cont'd)
Now, I want you to try the man on Sadovaya Spasskaya Street. Act boldly. Don't ask too many questions. Be more cynical -- people like it. Don't do anything through a third party. People are smart. No one's going to hand you the jewels on a plate. But don't do anything criminal. We've got to keep on the right side of the law.

VOROBYANINOV stands up. He seems more confident.

OSTAP
Go on now. And bring me back those chairs...

SCENE 175: EXT. MOSCOW HOUSING COOPERATIVE - DAY

A dirty old hotel, shabby frontage. VOROBYANINOV is hesitating outside the door. He finally goes in, very slowly and reluctantly.

SCENE 176: INT. MOSCOW HOUSING COOPERATIVE - DAY

VOROBYANINOV comes up to a door. There is a card thumbtacked to the jamb.

CU CARD It is upside down and reads

CARD
Absalom Vladimirovich IZNURENKOV

BACK TO SCENE VOROBYANINOV tries to twist his head around, upside down to read the card. He almost makes it. Without bothering to knock he opens the door..

SCENE 177: INT. IZNURENKOV APARTMENT - DAY

It is a dirty apartment. On a window-sill is a piece of paper containing bits of sausage skin. A low divan by the wall is piled high with old newspapers. There are a few dusty books on the small bookshelf. And everywhere in the room, photographs and pictures of cats: tomcats, little cats, female cats. In the middle of the room, next to a pair of dirty shoes, the two chairs.

VOROBYANINOV
(coming into room)
Excuse me, can I see Comrade Iznurenkov?

There is no answer.

VOROBYANINOV
Comrade Iznurenkov? Are you here?

No answer.

VOROBYANINOV
Well, since he's not at home...

He steps forward, grabs the two chairs and starts to drag them toward the door.

The door opens and IZNURENKOV is standing there. He is wearing a coat and a pair of lilac shorts. He is carrying his pants in his hand.

IZNURENKOV
That's ridiculous! I protest! You have no right. There's a law, after all. It's not intended for fools, but you may have heard the furniture can stay another two

SCENE 177 (cont'd)

IZNURENKOV (cont'd)
weeks! I shall complain to the Public Prosecutor. After all, I'm going to pay!

VOROBYANINOV stands there. IZNURENKOV closes the door behind him and quite unselfconsciously begins putting on his pants.

IZNURENKOV
(calmer)
You must understand. I cannot agree to it. It's not my fault. It's the fault of the musicians' organization. Yes, I admit I didn't pay for the rented piano for eight months. But at least I didn't sell it, although there was plenty of opportunity. I was honest, but they behaved like crooks. They took away the piano and then went to court about it and had the inventory of my furniture made. There's nothing to put on the inventory. All this furniture constitutes work tools. The chair is a work tool as well.

VOROBYANINOV is beginning to understand.

IZNURENKOV
(screeching)
Put those chairs down, do you hear, you bureaucrat?

VOROBYANINOV puts the chairs down.

VOROBYANINOV
(mumbling)
I'm sorry, there's been a misunderstanding. It often happens in this kind of work...

IZNURENKOV brightens up. He moves around the room...

IZNURENKOV
You understand, it would not do to seize my furniture...or to dispossess me...there is no one like me, Absalom Vladimirovich Isnurenkov, in the entire Republic. The Republic values my services, I assure you.

VOROBYANINOV
(he just wants to get out of there)
I'm sure...

IZNURENKOV
But I am unknown...I am just as skilled in my art as Chaliapin is in singing...or as Gorky in writing...But I remain unknown. Do you know who I am?

SCENE 177 (cont'd)

VOROBYANINOV
(shakes his head "no")

IZNURENKOV
There...you see? I, dear sir, am the Republic's greatest joke writer.

VOROBYANINOV just stares.

IZNURENKOV (cont'd)
I never make jokes without reason...none of this amateur life of the party drunken jokes...No: I make them to order for humorous journals. On my shoulder rests the responsibility for highly important campaigns. I supply most of the Moscow satirical journals with subjects for cartoons and humorous anecdotes.
(serious: He is stating his Great Belief)
Great men make jokes perhaps twice in their lifetime. The jokes increase their fame and go down in history. But I, dear sir, produce no less than sixty first-rate jokes a month, which everyone will tell with a smile. Or listen to with laughter. But whenever one of my witticisms is used as a caption for a cartoon, the glory goes to the artist who signs his name. My tragedy, you see, is that I never get to sign my jokes. It's terrible. What am I supposed to sign? Two lines?

VOROBYANINOV
Quite right, quite right.

IZNURENKOV
And I tell you, dear sir, that as soon as the journals come out, the jokes are repeated in the circus arena, reprinted in the evening paper without reference to the source, and offered to audiences from the variety stage by entertainers who supposedly write their own words and music... I am the most plagiarized man in all the Union of Soviet Socialist Republics...

IZNURENKOV moves over to the divan, reaches behind it and drags out a cat.

IZNURENKOV
(stroking the cat)
So you aren't going to take away the furniture today? Good,..Have you ever seen such a cat? Tell me, isn't it really extraordinarily fluffy?

SCENE 177 (cont'd)

He thrusts the cat into VOROBYANINOV'S hands.

IZNURENKOV
First rate...

IZNURENKOV rushes to the window and throws it open.

IZNURENKOV
(pointing out window)
Look, girls from the suburbs! The finest fruit!
(declaims)
And in the morning she smiled again before her window...

VOROBYANINOV
I'm leaving now, Citizen.

IZNURENKOV
(excited, panicky)
Wait, wait. Just one moment. Ah, Ah! The cat...Isn't it extraordinarily fluffy? Wait...I'll be with you in a moment.

IZNURENKOV digs into his pockets, runs to a side of the room and looks under some newspapers, runs back, looks out the window and returns to VOROBYANINOV.

IZNURENKOV
Forgive me, my dear fellow.
(he takes the cat from Vorobyaninov)
Forgive me...

IZNURENKOV hands VOROBYANINOV a half-rouble piece. VOROBYANINOV makes refusal gestures.

IZNURENKOV
No, no, please doh-'t refuse. All labor must be rewarded...

VOROBYANINOV
Much obliged.

IZNURENKOV leads VOROBYANINOV to the door, opens it, propels him through it.

IZNURENKOV
Thank you dear, dear fellow. Thank you, dear friend.

And slams the door shut.

VOROBYANINOV stands there with a fifty-rouble piece in his hand and a look of disbelief on his face.

CUT TO:

SCENE 178: EXT. SHUKIN BUILDING - DAY

CAMERA PANS UP a nine-storey building to establish that SHUKIN'S apartment is on the top floor.

SCENE 179: INT. SHUKIN APARTMENT - DAY

Besides the ELLOCHKA-captured furniture there is only a tall pier-glass or full-length mirror. Looking very pleased with his work, SHUKIN shucks off his clothes and walks into bathroom.

SCENE 180: INT. SHUKIN BATHROOM - DAY

He climbs into bathtub. A blue enamel pitcher is beside the bathtub. He douses himself with water, then picks up some soap and begins lathering up. Soon he is covered with lather.

SHUKIN
Ah, that feels good.

He lolls in the bathtub, humming. Plainly enjoying himself. Finally he reaches to turn on the faucet. We HEAR a gasp and wheeze from the faucet, but no water runs out. SHUKIN sticks a finger up the faucet. A thin stream of water comes out then nothing more. Still covered with lather, SHUKIN climbs out of the bathtub and goes into the

SCENE 181: INT. SHUKIN KITCHEN - DAY

Where he tries the faucets. No water there, either.

SHUKIN
(under his breath)
Shtop Tebye...

SHUKIN walks into

SCENE 182: INT. SHUKIN LIVING ROOM - DAY

He stops and looks at himself in the full-length mirror. Then he goes over to the door.

SCENE 183: INT. THE DOOR - DAY

SHUKIN opens the door. Holding it open with one hand, he leans over the bannister and shouts

SHUKIN
Janitor!

No answer.

SCENE 183 (cont'd)

SHUKIN
Janitor!

INSERT ECHO
Hoo-hoo...

SHUKIN
Janitor, janitor.

INSERT ECHO
Hum-hum. Hum-hum.

SHUKIN has been shifting his feet around. Suddenly, he slips and lets go of the door. He grabs at the bannister to retain himself. The door slams closed behind him. We HEAR an audible CLICK as the lock slips closed. SHUKIN pulls at the door-handle. It is locked fast. He looks down at his lather. It is beginning to dissolve. He quickly lathers himself up again, looking around to be sure that no one is around.

SHUKIN
A fine thing to happen.
(tries door again)
Son of a bitch.

We and he HEAR the SOUND of SOMEONE downstairs in the hall. SHUKIN looks over the bannister.

SHUKIN POV The stairwell and a woman pushing a baby-carriage up the stairs. At the same time we hear a monotonous rushing sound. SHUKIN looks up, listens, then goes back to the door. He puts his ear to the door.

QUICK CUT INT. SHUKIN BATHROOM - DAY

The water is running full blast into the bathtub.

QUICK CUT INT. SHUKIN KITCHEN - DAY: water running into the sink.

BACK TO SCENE SHUKIN realizes what it is and in a perfect frenzy starts pushing on the door and jiggling the handle.

SHUKIN
(restrains a scream of frustration)

SHUKIN frantically lathers himself up again. The soap has dried on his face.

SHUKIN
(breathless and muttering to himself)
There's no other way out. None. The only thing to do is hide in the janitor's room.

SCENE 183 (cont'd)

CAMERA FOLLOWS SHUKIN as he creeps down the stairs, his hands strategically placed in front of him. He reaches a spot between floors when

SHUKIN POV A GIRL comes out of an apartment on the floor below. She is carrying a ballet dancer's equipment case.

BACK TO SCENE SHUKIN goes leaping back up the stairs. He waits until we HEAR the girl disappear. Then he makes another attempt. He takes the stairs three at a time, reaching the six floor landing. Suddenly, we HEAR someone coming up the stairs. SHUKIN looks around wildly for someplace to hide.

SHUKIN
Bojzhe moi, bojzhe moi...

He tears up the stairs again.

SCENE 184: INT. SHUKIN STAIRCASE - DAY

OSTAP is coming up the stairs. He reaches the ninth floor and

OSTAP POV SHUKIN cowering in front of his door, naked, covered with what resembles a white fungus. Water is flowing out from under the door to SHUKIN'S apartment.

SHUKIN
Oh, oh, oh, oh, oh...

BACK TO SCENE

OSTAP
(irritably)
Is it you pouring the water about? What a place to take a bath.

SHUKIN bursts into tears.

OSTAP
Listen, Citizen, instead of crying, you ought to go to the bathroom. Look at yourself. Just like a picador.

SHUKIN
The key.

OSTAP
What key?

SHUKIN
Of the ap-ap-apartment.

OSTAP
Where the money is?

SCENE 184 (cont'd)

SHUKIN is hiccuping at a remarkable rate.

OSTAP
So you can't get into the apartment. But it's so simple.

OSTAP goes over to the Yale lock, takes a piece of cardboard from his pocket and begins sliding it up and down between the lock and the doorjamb. The door opens immediately and the water comes gushing out onto the landing and down the stairs.

SHUKIN rushes into the apartment, OSTAP following.

SCENE 185: INT. SHUKIN APARTMENT - DAY

SCYLLA and CHARYBOIS. Water everywhere. Cigarette butts floating in the tide. Pools and ponds. And the chair with water lapping its feet. SHUKIN runs into his bathroom.

SHUKIN
Pardon me, pardon me...

SOUNDS of SHUKIN rinsing himself off. The flow has stopped. SHUKIN returns to living room only to rush into bedroom. He is still stark naked. He returns from bedroom, pulling on trousers and rushes into kitchen. Water sound stops. SHUKIN comes back into living room. OSTAP has seated himself on The Chair.

SHUKIN
You absolutely saved my life. I apologize for not shaking your hand. But I'm all wet. You know, I almost went crazy.

OSTAP
You seemed to be getting on that way.

SHUKIN
I found myself in a horrible situation. Had you not come, I would have died.

OSTAP
Yes, something similar once happened to me, too. Even a bit worse.

SHUKIN, interested, sits down in his wet pants and listens.

OSTAP (cont'd)
It was just like what happened to you, only it was winter, and not in Moscow, but Mirgorod during one of those merry little periods of occupation between Makhno and Tyuntyunik in '19. I was living with a family. Terrible Ukranians. Typical

SCENE 185 (oont'd)

OSTAP (cont'd)
property owners. A one-storey house and loads of different junk. You should note that with regard to sewage and other facilities, they have only cesspools in Morgorod. Well, one night I nipped out in my underclothes right into the snow. I wasn't afraid of catching cold -- it was only going to take a moment. I nipped out and automatically closed the door behind me. It was about twenty degrees below, I knocked, but got no answer. You can't stand in one spot or you freeze. I knocked, ran about, knocked, ran around, but there was no answer. And the thing is that not one of these devils was asleep. It was a terrible night, the dogs were howling and there was a sound of shots somewhere nearby. And there's me running about the snowdrifts in my summer shorts. I kept knocking for almost an hour. I was nearly done. And why didn't they open the door -- what do you think? They were busy hiding their property and sewing up their money in cushions. They thought it was a police raid. I nearly slaughtered them afterward.

SHUKIN is rocking back and forth with delight at the story.

OSTAP
Yes....
(down to business)
so you are engineer Shukin.

SHUKIN
Yes, but please don't tell anyone about this. It would be awkward.

OSTAP
Oh, sure. Entre nous and tete a tete as the French say. But I came to see you for a reason, Comrade Shukin.

SHUKIN
I'll be extremely pleased to help you.

OSTAP
Grand merci. It's a piddling matter. Your wife asked me to stop by and collect this chair. She said she needed it to make a pair. And she intends sending you an armchair.

SCENE 185 (cont'd)

SHUKIN
Certainly, only too happy. But why should you bother yourself? I can take it for you. I can do it today.

OSTAP
No, no
(picking up chair and heading for door)
It's no bother at all for me. I live nearby...

SHUKIN follows him to the door...

SHUKIN
If you're sure...

OSTAP
Quite sure, thank you very much. Many thanks...

And he is out the door.

SCENE 186: INT. IVANOPULO APARTMENT - DAY

VOROBYANINOV comes through the door. OSTAP is there, with both the ELLOCHKA and SHUKIN chairs torn open.

OSTAP
Why have you left the chairs outside? To have a laugh at my expense?

VOROBYANINOV
(muttering)
Comrade Bender.

OSTAP
Why are you trying to unnerve me? Bring them in at once. Don't you see that the chairs we are sitting on
(indicates all the torn open chairs)
make your acquisitions many times more valuable?

VOROBYANINOV says nothing, just looks miserable.

OSTAP
Don't torment the child. Where's the chairs? Why haven't you brought them?

VOROBYANINOV
He's a madman. A joke writer...A...I don't know...He's, I think he's, maybe supposed to be disposed or something. I... I'm no good at this sort of thing.

SCENE 186 (cont'd)

OSTAP
(applauds)
What about my instructions?

VOROBYANINOV
Well, I tried to take the chairs before he came back...

OSTAP
How many times have I told you it's a sin to steal. Even back in Stargorod you wanted to rob my wife, Madame Grisatsuyeva; even then I realized you had the character of a petty criminal. The most this propensity will ever get you is six months inside. For a master mind and father of Russian democracy, your scale of operations isn't very grand. And here are the results. The chairs have slipped through your fingers. Not only that, you've spoiled an easy job. Just try making another visit there. That Absalom will tear your head off. It's lucky for you that you were helped by that ridiculous fluke, or else you'd have been behind bars, misguidedly waiting for me to bring you things. I shan't bring you anything, so keep that in mind.

VOROBYANINOV looks at his feet.

OSTAP (cont'd)
The point is this, chum. I see the complete uselessness of our working together. At any rate, working with as uncultured a partner as you for forty per cent is absurd. Volens, Nevolens, I must state new conditions.

VOROBYANINOV looks at OSTAP hopefully.

OSTAP (cont'd)
Yes, my ancient friend, you are suffering from organizational impotence and greensickness...Accordingly, your share is decreased. Honestly, do you want twenty per cent?

VOROBYANINOV shakes his head "no".

OSTAP
Why not? Too little for you?

VOROBYANINOV
Too little.

SCENE 186 (cont'd)

OSTAP
But after all, that's thirty thousand roubles. How much do you want?

VOROBYANINOV
I'll accept forty.

OSTAP
(imitates Vorobyaninov's intonation from earlier scene)
Daylight robbery! Is thirty thousand too little for you? You want the key of the apartment as well?

VOROBYANINOV
(babbling)
It's you who wants the key to the apartment.

OSTAP
Take twenty before it's too late, or I might change my mind. Take advantage of my good mood.

VOROBYANINOV looks at OSTAP and for the first time he is really afraid. He nods "yes"

OSTAP
Good. At least that's settled. Now let's see if I can undo what you have mis-done...

CUT TO:

SCENE 187: SAME AS 177

IZNURENKOV is entertaining a young, giggling SUBURBS GIRL in his apartment. He is running around, completely off his nut, drowning in romanticism.

IZNURENKOV
Ah, ah, Divine, First rate! You are Queen Margot!

SUBURB GIRL doesn't understand a thing he's saying, but giggles dutifully.

IZNURENKOV
Have some chocolate, do!

IZNURENKOV keeps kissing her hands. He throws the cat into the girl's lap.

SCENE 187 (cont'd)

IZNURENKOV
He's just like a parrot, isn't he? A lion. A real lion. Tell me, isn't he extraordinarily fluffy? And his tail. It really is a huge tail, isn't it?

We HEAR THREE KNOCKS...either the hand of doom or the three knocks just before the curtain goes up in European theaters.

IZNURENKOV
Don't move, don't move. You're so lovely there...what hands, what a nose...

He flies to the door and opens it. OSTAP is standing outside, holding a piece of paper and looking official.

OSTAP
(sternly)
Does Iznurenkov live here? Is that you?

IZNURENKOV peers at him uneasily.

OSTAP (cont'd)
Come on, Comrade, that's not the way to do things...kicking out a sheriff.

IZNURENKOV
What sheriff?

OSTAP
You know very well. I'm now going to remove the furniture. Kindly remove yourself from that chair, Citizeness...

OSTAP has moved into the room and looks ready to dump the girl on the floor...or, at least, capable of doing it. The SUBURB GIRL gets up.

IZNURENKOV
(shelters the chair with his body)
No, don't move. They have no right.

OSTAP
You'd better not talk about rights, Citizen. You should be more conscientious. Let go of the furniture. The law must be obeyed.

OSTAP seizes the chair and shakes it in the air.

OSTAP
I'm removing the furniture.

IZNURENKOV
No, you're not.

SCENE 187 (cont'd)

OSTAP
What do you mean I'm not, when I am?

He grabs both chairs and disappears out the door.

IZNURENKOV rapidly kisses the Suburb Girl's hand and runs after OSTAP.

SCENE 188: INT. CORRIDOR - DAY

IZNURENKOV
And I say you have no right. By law, the furniture can stay another two weeks, and it's only three days so far. I may pay!

OSTAP
It's the law.

By now they are out in the

SCENE 189: EXT. THE STREET - DAY

IZNURENKOV
But what will I sit on?

OSTAP
You have a divan...until tomorrow or the day after, that is...

IZNURENKOV stops, as if thunderstruck

IZNURENKOV
Ah, Ah, First rate. What a joke that would make...

OSTAP keeps on walking and disappears out of sight around a building.

CAMERA HOLDS ON IZNURENKOV

IZNURENKOV
A man comes to seize the furniture... But,
(wakes up)
Where is he? Sheriff...Sheriff...

CUT TO:

SCENE 190: SAME AS 188

OSTAP and VOROBYANINOV look at the torn-apart chairs.

SCENE 190 (cont'd)

OSTAP
There are always the others...
(sternly)
and I want you to remember that these chairs were obtained by legal means... with my bare hands...

VOROBYANINOV assumes a humble, beaten, serf-like attitude. OSTAP looks at him with barely-concealed satisfaction.

OSTAP
Well, back to our search. The Columbus Theater is our next target. By the way, what did they call you as a boy?

VOROBYANINOV
What do you want to know for?

OSTAP
I just want to know what to call you. I'm sick of calling you Vorobyaninov, and Ippolit Matveyevich is too stuffy. What were you called? Ipa?

VOROBYANINOV
Kisa.

OSTAP
That's more like it. So look, Kisa, see what's wrong with my back. It hurts between the shoulder blades.

OSTAP pulls his shirt up and VOROBYANINOV takes a look at his back.

VOROBYANINOV
I see some redness...

OSTAP
(pulling down shirt)
Undoubtedly a strain from carrying the chairs...

VOROBYANINOV
(dryly)
It looks more like a rash...if you bathed more often...

OSTAP looks at him in rage.

OSTAP
(cold rage)
How dare you...

SCENE 190 (cont'd)

VOROBYANINOV
(cowed)
I'm sorry, I only meant...

OSTAP shrugs.

OSTAP
As long as you apologize... Now, for tonight. The expenses will be considerable. We shall need money. I have sixty roubles left. How much have you? Oh, I forgot. At your age a maiden's love is so expensive. I decree that we go together to the permiere of THE MARRIAGE. Don't forget to wear tails. If the chairs are still there and haven't been sold to pay social-security debts, we can leave tomorrow. Remember, Vorobyaninov, we've now reached the final act of the comedy "My Mother-in-Law's Treasure." The finita la Comedia is fast approaching Vorobyaninov. Don't gasp, my old friend. The call of the footlights. Oh, my younger days. Oh, the smell of the wings. So many memories. So many intrigues and affairs. How talented I was in my time in the role of Hamlet. In short, the hearing is continued.

SCENE 191: EXT. STREET AND THEATER - NIGHT

More Russian Breughel. Old women drinking tea at little round tables in the square...young men in their jazzy caps, tight trousers, bow-ties and Jimmy boots, Mauve-powdered girls, Horses, Cyclists, An ice-cream man with a green trolley, Militiaman, Shashlik vendors, String music coming from a beer hall. A loud-speaker raving away, but un-understandable. OSTAP and VOROBYANINOV reach the theater.

SCENE 193: INT. THEATER LOBBY - NIGHT

VOROBYANINOV reads the list of seat prices.

VOROBYANINOV
Rather expensive, I'm afraid. Three roubles for the sixteenth row.

OSTAP
How I dislike these narrow-minded provincial Philistines. Where are you going? Can't you see that's the box office?

SCENE 192 (cont'd)

VOROBYANINOV
Where else? We won't get in without tickets?

OSTAP
Kisa, you're vulgar. In every well-built theater there are two windows. Only courting couples and wealthy heirs go to the box-office window. The other citizens (they make up the majority, you may observe) go straight to the manager's window.

FEATURE short line at the box office window; long line at the manager's window. OSTAP barges into the manager window line, jostling people aside.

OSTAP
(pushing and jostling)
I only want some information; can't you see I haven't taken my galoshes off.

OSTAP reaches the window.

TWO SHOT OSTAP and MANAGER

The MANAGER is sweating and working.

MANAGER
Hurry up and give me the note.

OSTAP
(quietly)
Two seats in the stalls.

MANAGER
Who for?

OSTAP
Me.

MANAGER
And who might you be to ask for seats from me?

OSTAP
Now surely you know me?

MANAGER
No, I don't.

OSTAP'S gaze is so innocent, sure of itself and righteous that the Manager is taken in. He makes out two passes and hands them to OSTAP.

SCENE 192 (cont'd)

BACK TO SCENE

OSTAP pushes back out from the window and rejoins VOROBYANINOV. He holds up the two passes with modest triumph.

OSTAP
Shall we find our seats?

They move toward the auditorium doors.

CUT TO:

SCENE 192A: INT. THEATER - NIGHT

The AUDIENCE, FEATURE VOROBYANINOV and OSTAP ensconced in their stall seats. The audience is restless, Vague applause breaks out. Sporadic but impatient. Suddenly the house lights go down.

SCENE 193: - 205 THE PLAY

TO COME

SCENE 206: INT. THEATER - NIGHT

OSTAP and VOROBYANINOV are leaving the theater, moving up the aisle.

OSTAP
I'm satisfied with the performance. The chairs are intact. But we've no time to lose. If the acrobat is going to land on those chairs every day, they won't last very long.
(looks closely at Vorobyaninov)
You need some shut-eye Kisa. We have to stand in line for tickets early tomorrow morning. The theater is leaving by express for Nizhni tomorrow evening at seven. So get two seats in a hard coach to Nizhni on the Kursk railroad. We'll sit it out. It's only one night.

CUT TO:

SCENE 207: EXT. KURSK RAILROAD - DAY

CAMERA PANS past a sign reading

SIGN
KURSK

SCENE 207 (cont'd)

To PU the Columbus Theater group sitting in the buffet.

SCENE 208: INT. KURSK RAILWAY BUFFET - DAY

THE Columbus Theater group at several tables near each other.

In a far corner, at another table, OSTAP and VOROBYANINOV.

TWO SHOT OSTAP and VOROBYANINOV with theater group in B.G.

The theater group gets up. VOROBYANINOV hastily finishes the tea he is drinking. OSTAP throws some money on the table.

OSTAP
Let's get going.

The two men stand. CAMERA PULL BACK to take in BEZENCHUK approaching. VOROBYANINOV sees him.

VOROBYANINOV
Bezenchuk, how did you get here?

BEZENCHUK
Mr. Vorobyaninov, Greetings to an honored guest.

VOROBYANINOV
Well, how are things?

BEZENCHUK
Bad.

VOROBYANINOV
Why is that?

BEZENCHUK
I'm lookin' for clients. There ain't none about.

VOROBYANINOV
Is the Nymph doing better than you?

BEZENCHUK
Likely. Could they do better than me? No chance. Since your mother in law, only 'Pierre and Constantine' croaked.

VOROBYANINOV
You don't say. Did he really die?

BEZENCHUK
He craked, Ippolit Matveyevich. He croaked at his post. He was shavin' Leopold the chemist when he croaked.

SCENE 208 (cont'd)

BEZENCHUK
People said it was his insides that burst, but I think it was the smell of medicine from the chemist which he couldn't take.

VOROBYANINOV
Dear me, dear me. So you buried him, did you?

BEZENCHUK
I buried him. Who else could? Does the Nymph, damn 'em, give tassels?

VOROBYANINOV
You got in ahead of them, then?

BEZENCHUK
Yes, I did. But they beat me up afterwards. Almost beat the guts out of me. The militia took me away. I was in bed for two days. I cured myself with spirits.

VOROBYANINOV
You massaged yourself?

BEZENCHUK
There's no point in massaging with it.

VOROBYANINOV
But what made you come here?

BEZENCHUK
I've brought my stock.

VOROBYANINOV
What stock?

BEZENCHUK
My own. A guard I know helped me bring it here free in the mail car. Did it as a friend.

BEZENCHUK points toward the window. The three men go over to the window and look outside.

VOROBYANINOV POV The quai and a neat pile of coffins on the ground.

BACK TO SCENE

BEZENCHUK
(smugly)
Eight of them. Like pickles.

SCENE 208 (cont'd)

VOROBYANINOV
But who needs your stock here? They have plenty of their own undertakers here.

BEZENCHUK
But what about the flu?

VOROBYANINOV
What flu?

BEZENCHUK
The epidemic. Prusis told me flu was ragin' in Moscow and there was nothing to bury people in. All the coffins were used up. So I decided to put things right.

OSTAP
(has patiently been listening)
Listen, Dad, the flu epidemic is in Paris.

BEZENCHUK
In Paris?

OSTAP
Yes, go to Paris. You'll make money. Admittedly, there may be some trouble with the visa, but don't give up. If Briand likes you, you'll do pretty well. They'll set you up as a lifeguard undertaker at the Paris municipality. Here they have enough of their own undertakers.

BEZENCHUK looks around wildly. Then he runs out of the SCENE.

OSTAP chuckles to himself and he and OSTAP move toward

SCENE 209: EXT. RAILROAD - TRAIN - DAY

OSTAP and VOROBYANINOV climb up on the train. OSTAP comes out on the platform again and looks toward

OSTAP POV The Theater Group boarding the train.

BACK TO SCENE OSTAP moves back into train.

SCENE 210: INT. TRAIN - DAY

OSTAP sits down next to VOROBYANINOV. He looks out the window then

SCENE 210 (cont'd)

OSTAP
Look...out there on the quay.

OSTAP POV BEZENCHUK on the quay. Standing next to his coffins and looking around wildly.

BACK TO SCENE OSTAP laughs. VOROBYANINOV looks at him strangely as train begins to move.

CUT TO:

SCENE 211: EXT. VOLGA RIVER TRANSPORT SYSTEM LANDING STAGE-DAY

On the banks of the Volga. OSTAP and VOROBYANINOV are standing under a sign which reads: USE THE RINGS FOR MOORING, MIND THE GRATING AND KEEP CLEAR OF THE WALL. Flags flutter above the quay. Boats docked, smoke pouring from their funnels.

VOROBYANINOV
Where's the Scriabin?

OSTAP
Why worry about it? Suppose the Scriabin were here. How would you get aboard? Even if you had the money to buy a ticket with, it still wouldn't be any use. The boat doesn't take passengers. I had a talk on the train with one of the stagehands. The S.S. Scriabin has been chartered by the Ministry of Finance to sail from Nizhni to Tsaritsin, calling at every port and holding a government bond lottery. Up to Stalingrad the theater is being backed by the lottery committee... after that they're going to go it alone through the Caucasus and the Crimea.

VOROBYANINOV
That is very interesting as literary exposition, but how are we going to get on board?

OSTAP
(ignoring him)
Just look at them.

OSTAP POV

The Theater group is sitting around on the quay. "Tender creatures with attache cases and catch-alls sat on the bundles of wire, guarding their Underwoods, and glancing apprehensively at the stevedores. A citizen with a violet imperial positioned himself on a millstone. On his knee was a pile of enamel plates. The top enamel plate reads MUTUAL

SCENE 211 (cont'd)

SETTLEMENT DEPARTMENT. Desks with ornamental legs and other, more modest, desks stood on top of one another. A watchman saunters up and down by a sealed safe.

VOROBYANINOV (v.o.)
It's coming now.

CAMERA PANS TO PU The S.S. Scriabin coming down the river.

CUT TO:

SCENE 212: EXT. THE SCRIABIN MOORED - DAY

Her sides are decked with plyboard sheets showing brightly colored pictures of giant-sized bonds. The finance-and-theater group comes to life. PLATON PLASHUK goes aboard the ship. CAMERA PU GALKIN, PALKIN, MALKIN, CHALKIN & ZALKIND coming out of a beerhall next to the dock and going aboard. Dockers are loading the safe. Other members of the theater group go on board. A CAMERAMAN #2 goes aboard, carrying his camera high above the heads of the crowd.

SCENE 213: EXT. THE QUAY & SCRIABIN - DAY

VOROBYANINOV sneaks over to one of the chairs which is standing with a lot of other furniture to be loaded onto the ship. He begins to pull at the chair. OSTAP comes up behind him.

OSTAP
(snarling)
Leave the chair alone, are you crazy? Even if we take one, the others will disappear for good. You'd do better to think of a way to get aboard the ship.

SCENE 214: SAME AS 213 - DAY - ANOTHER ANGLE of THE QUAY

As a band, the men carrying their instruments go aboard the ship. A Ford station wagon drives up and men unload lottery wheels from it.

We generally get a feeling of the Ark filled with crazy animals.

SCENE 215: EXT. SCRIABIN - NIGHT

FEATURING Three open decks on three different levels and the activity on all three decks. On the lower deck the lottery wheels are being set up, a stage is being built, notices and slogans are being put up on walls. The various desks are in the

SCENE 215 (cont'd)

stern and people are tapping at typewriters in the typists' cabin. The man in the violet Imperial is walking over the ship, placing his enamel plates on various doors; MUTUAL SETTLEMENT DEPARTMENT, PERSONNEL DEPARTMENT, OFFICE ENGINE ROOM, plus NO ENTRY EXCEPT ON BUSINESS, NO CONSULTATIONS, NO ADMITTANCE TO OUTSIDERS, ALL INQUIRIES AT THE REGISTRY, etc.

SCENE 215A: The FIRST CLASS SALOON on TOP DECK has been set up as an exhibition of bank notes and bonds. GALKIN, PALKIN, MALKIN, CHALKIN and ZALKIND are staring at the exhibit with loathing and worry.

GALKIN
Where are we going to eat? And what happens if it rains?

They turn around to look for something...

MALKIN
Our chairs...where are our chairs?

CHALKIN
The manager took them down to his cabin...

PALKIN
What will we sit on?

ZALKIND
We shall form a committee and complain...

PALKIN
We're supposed to rehearse sitting on our berths, while Sestrin and his wife, Gusta, who has nothing to do with our group, sit on the four chairs. Perhaps we should have brought our wives with us on this trip as well.

QUICK CU OSTAP and VOROBYANINOV standing in the shadow of the ship, on the quay. They look at each other at this piece of information reaches them.

BACK TO SCENE CAMERA MOVES TO PU

TWO MEN who are arguing.

FAT MAN
Why didn't you tell me before?

MAN TWO
How was I to know he would get sick.

FAT MAN
A hell of a mess we're in. Go to the artists' union office and insist that an artist be sent here immediately.

SCENE 215A (cont'd)

MAN TWO
How can I? It's now six o'clock. The union office closed long ago. Anyway, the ship is leaving in half an hour.

FAT MAN
Then you can do the painting yourself. Since you're responsible for the decorations on the ship, get out of the mess any way you like!

SCENE 216: EXT. SAME AS 215 NIGHT FEATURING GANGPLANK

OSTAP is running up the gangplank, elbowing his way through the dockers, ladies and onlookers. A GUARD tries to stop him at the top.

GUARD
Your pass?

OSTAP ignores him and leaning over the guard's restraining arm, bellows

OSTAP
Comrade, you, you. The little fat man. The one who needs an artist.

FAT MAN
Are you an artist?

OSTAP
Am I an artist?

QUICK CUT TO:

SCENE 217: INT. FAT MAN'S CABIN - NIGHT

FAT MAN
So we want you to do the following, Comrade. Paint notices, inscriptions and complete the transparent. Our artist began the work, but got sick. We've left him at the hospital. And, of course, general supervision of the art department. Can you take that on? I warn you, incidentally, there's a great deal of work.

OSTAP
(Honesty and eagerness and a young pioneer)
Yes, I can undertake that. I've had occasion to do that kind of work before.

SCENE 217 (cont'd)

FAT MAN
And you can come along with us now?

OSTAP
That will be difficult, but I'll try.

FAT MAN looks at OSTAP with shining eyes. He is obviously relieved at having found such an enthusiastic young artist.

OSTAP
Your terms? Remember, I'm not from a funeral home...

FAT MAN
It's piece work. At union rates.

OSTAP tries, and succeeds, in frowning.

FAT MAN
(hastily)
But free meals as well. And a separate cabin.

OSTAP
All right, I accept. But I have a boy, an assistant with me.

FAT MAN
I don't know about the boy. There are no funds for a boy. But at your own expense by all means. He can live in your cabin.

OSTAP
As you like. The kid is smart. He's used to Spartan conditions.

FAT MAN
(standing)
Here's a pass for yourself and for your boy. We're happy to have you among us.

OSTAP
Thank you...

He backs toward the cabin door.

OSTAP (cont'd)
Happy to be here, happy to be aboard.

He is out the cabin door.

SCENE 218: EXT. SHIP WALKWAY - NIGHT

OSTAP walks toward the gangplank and from there on to the quay.

SCENE 219: EXT. QUAY - NIGHT

VOROBYANINOV is hiding in the shadows. He sees OSTAP standing in the light, just a few feet away. He tries to whistle at him. No reaction from OSTAP. He calls.

VOROBYANINOV
(softly)
Oh-ay...

No reaction. Suddenly, we HEAR a TOOT from the ship's whistle.

SCENE 220: EXT. SCRIABIN - NIGHT

A general view of the ship and gangplank. We HEAR another TOOT. Suddenly OSTAP reaches out, grabs VOROBYANINOV and drags him up the gangplank.

SCENE 221: GANGPLANK AND DECK - NIGHT

The Guard is still there.

OSTAP
Let this citizen board. Here's his pass.

The Guard lets them on to the deck. VOROBYANINOV is almost in tears. FAT MAN is on the deck.

FAT MAN
(suspicious)
Is this your boy?

OSTAP
That's the one. If anyone says he's a girl, then I'm a Dutchman.

FAT MAN looks glum and walks away.

OSTAP
Well, Kisa, we'll have to get down to work in the morning. I hope you can mix paints. And, incidentally, I'm an artist, a graduate of the Higher Art and Technical Workshops, and you're my assistant. If you don't like the idea, go back ashore at once.

REVERSE ANGLE Featuring the Quay. The Scriabin begins to move away from the quay.

SCENE 222: INT. B DECK SALOON - NIGHT

The entire theater group is there. A piano begins to play. A balalaika virtuoso is following a girl around, reciting the words of a lovesong.

SCENE 222 (cont'd)

BALALAIKA VIRTUOSO
Don't go away! Your kisses still fire me, your passionate embraces never tire me. The clouds have not awakened in the mountain passes, the distant sky has not yet faced as a pearly star...

GALKIN, PALKIN, MALKIN, CHALKIN and ZALKIND, the sound effects men, are testing their sound effects. A LOUDSPEAKER blares.

LOUDSPEAKER (o.s.)
Will Georgetta Tiraspolskikh come to the manager's cabin for a production conference?

SCENE 223: INT. OSTAP & VOROBYANINOV CABIN - NIGHT

OSTAP is lying on a leather divan. This is obviously a first-class cabin.

OSTAP
(to Vorobyaninov)
Can you draw?

VOROBYANINOV shakes his head "no".

OSTAP (cont'd)
That's a pity. Unfortunately, I can't either.

VOROBYANINOV walks over to the sink and washes his face in cold water.

OSTAP (cont'd)
What about lettering?

VOROBYANINOV shakes his head "no".

OSTAP (cont'd)
Can't do that either? Too bad. We're supposed to be artist. Well, we'll manage for a day or so before they kick us out. In the time we're here we can do everything we need to do. The situation has become a bit more complicated. I've found out that the chairs are in the producer's cabin. But that's not so bad in the long run. The important thing is that we're aboard. All the chairs must be examined before they throw us off. It's too late for today. The producer's already asleep in his cabin.

CUT TO:

SCENE 224: EXT. TOP DECK - DAY

OSTAP and VOROBYANINOV are working on the top deck, "painting"... OSTAP finishes the last letter on a strip of canvas. We do not yet see it.

OSTAP
There, the first one's done. Kisa, help me hang it on the side of the boat.

They pick up the canvas. There are eye-hooks on the corners. They hang it over the side of the boat, over the rail.

ON THE REVEAL we SEE that the letters are crooked and each one is done in a different style. The entire effect is motley.

BACK TO SCENE The band is practicing. OSTAP sings along with them as he begins another canvas. He stands up and looks over the railing.

OSTAP POV THE RIVER BANK and the peasants in the fields who stop work and listen to the band.

BACK TO SCENE

OSTAP
We're stopping.

The boat stops.

ANOTHER ANGLE THE Scriabin stopping and the gangplank being put down. The band marches off, followed by members of the lottery committee. The band continues playing. A member of the lottery committee begins to give a speech.

BACK TO SCENE OSTAP goes back to painting.

OSTAP
Mix me some light green.

VOROBYANINOV
Light green won't show up.

OSTAP
Won't show up? Why not?

VOROBYANINOV
It just won't show up. Use orange. Or red. Or black. Or blue. Or dark green.

OSTAP
Kisa, you're amazing...

The band is coming back.

SCENE 224 (cont'd)

OSTAP
Here they come again with their noisy blah-blah. But I guess that's our chance. When they're all in the lottery hall, buying government bonds and hoping their number comes up on the wheel of fortune. Suckers...Vorobyaninov, I have an urgent task for you in the art department. Stand by the entrance to the first class corridor and sing. If anyone comes, sing louder.

VOROBYANINOV
(aghast)
What shall I sing?

OSTAP
Whatever else it is, don't make it "God Save the Tzar",.. Something with feeling. "Yablochka" or A Beauty's Heart. But I warn you, if you don't come out with your aria in time...This isn't the experimental theater. I'll wring your neck.

OSTAP sneaks toward the corridor leading to the first-class cabins. VOROBYANINOV stations himself at the doorway and begins singing "Yablochka"... Suddenly, OSTAP appears with a chair. He moves past VOROBYANINOV and takes the chair up to the prow. He covers it with canvas and plyboard.

OSTAP
(coming back to Vorobyaninov)
The chair will stay here until nighttime. I've worked it all out. Hardly anyone comes here except us. We'll cover the chair with notices and as soon as it's dark we'll quietly take a look at its contents.

VOROBYANINOV is still singing. He is on his third chorus of YABLOCHKA.

OSTAP
All right, all right. You can stop singing now.

VOROBYANINOV
I don't understand why you don't take it to the cabin. We could open it on the spot. And if we find the jewels, we can go ashore right away and...

SCENE 224 (cont'd)

OSTAP
And if we don't? Then what? Where are we going to put it? Or should we perhaps take it back to the producer and say politely: Sorry we took your chair, but unfortunately we didn't find anything in it, so here it is back somewhat the worse for wear. Is that what you'd do?

In B.G. we HEAR the sound effects men practicing. The BALALAIKA virtuoso is serenading the government bond buyers.

CUT TO:

SCENE 225: EXT. SAME AS 224 - NIGHT

OSTAP and VOROBYANINOV are sitting on the deck. Behind them are piled signs and canvas streamers, face down. A huge mound at the prow, covered with plyboard and signs. FAT MAN comes into scene.

FAT MAN
Keep it in mind, from Vasyuki onward, we are holding evening lotteries, so we can't do without the transparent.

OSTAP
Don't worry at all. You'll have the transparent.

FAT MAN disappears. All quiet. OSTAP rises and motions to VOROBYANINOV. They tiptoe toward the prow. CAMERA FOLLOWS. They take off the signs and plyboard, quietly. OSTAP reaches into his pocket and comes up with a pair of pliers. He rips the upholstery and inserts his hand.

OSTAP
(quietly)
Got it!

CUT TO:

SCENE 226: BAKU RAILROAD STATION TELEGRAPH OFFICE - DAY

A sign informs us that this is BAKU. FYODOR is in the telegraph office.

FYODOR
The message is as follows: engineer Bruns on vacation in Batumi. Information received that all furniture in Batumi. Leaving for Batumi. It costs 15 Roubles here to Batumi. Please cable 20 Roubles. Spread rumor I am still at aunt's deathbed in Voronezh. Your husband ever, Fedya.

SCENE 226 (cont'd)

CLERK
That will be three roubles.

FYODOR
Three roubles! That's all I have left...

CLERK
Well, your wife will send you twenty roubles...

FYODOR
What do you mean reading my telegram?

CLERK
Well, I have to read it to send it...

FYODOR
You read it for the letters, ABC, one after the other, not to understand what you are reading.

CUT TO:

SCENE 227: SAME AS 225

Where we left off.

OSTAP
Got it. Hold this...

He hands a flat wooden box to VOROBYANINOV. He continues to grope inside the chair in the darkness. A BEACON LIGHT flashes across the deck.

OSTAP
Damn it. Nothing else.

VOROBYANINOV
There must be.

OSTAP
Then you have a look as well.

VOROBYANINOV kneels down and puts his hand inside the upholstery and feels around.

OSTAP
Nothing?

VOROBYANINOV
No.

OSTAP picks up the chair and throws it into the river. We HEAR a SPLASH.

SCENE 227 (cont'd)

OSTAP
Well, at least we found something.

VOROBYANINOV looks at the box, afraid to open it.

OSTAP
Come on, come on. What are you goggling at?

TIGHT TWO SHOT The men's avid faces as in f.g. We see box being opened.

QUICK CUT TO The open box. Inside it is a green copper plate which reads

INSERT COPPER PLATE
With this Chair, Craftsman Hambs begins a new batch of furniture. St. Petersburg, 1865.

BACK TO SCENE

VOROBYANINOV
But where are the jewels?

OSTAP
You're remarkably shrewd, my dear chair hunter. As you see, there aren't any.

VOROBYANINOV sinks to the floor in desperation.

OSTAP
Shut up, sadness. Shut up, Kisa. Someday we'll have the laugh on the stupid eighth chair in which we found the silly box. Cheer up! There are three more chairs aboard; ninety-nine chances out of a hundred.

CUT TO:

SCENE 228: OPEN DECK - DAY

The sound effects men and the band both head for the open deck.. GALKIN slips onto a bench. A CLARINET PLAYER sits down next to him.

GALKIN
(sullen)
The seat's taken.

CLARINET PLAYER
Who by?

GALKIN
Me, Galkin

SCENE 228 (cont'd)

CLARINET PLAYER
Who else?

GALKIN
Palkin, Malkin, Chalkin and Zalkind.

CLARINET PLAYER
Haven't you got a Yolkin as well? This is our seat!

The four sound-effects men and members of the band come up and eye each other threateningly.

CLARINET PLAYER
The enemy battalion lays claim to this seat.

ZALKIND
(trying for a telling blow)
You are the conservatives of music.

CLARINET PLAYER
Don't prevent us from rehearsing.

MALKIN
It's you who're preventing us. The less you rehearse on those chamber pots of yours, the nicer it sounds.

CLARINET PLAYER
Whether you rehearse on those samovars of yours or not makes no damn difference.

Both sides begin playing their own instruments. Complete discord, musique concrete, Spike Jones.

SCENE 229: EXT. UPPER DECK - TWILIGHT

OSTAP and VOROBYANINOV have finished the transparent. They pick it up and drag it toward the bridge. FAT MAN runs around them, chirping with excitement. They drag it up and tie it to the rail. Then they let go the edges; it hangs over the open deck of the boat.

OSTAP
Get your electrician to rig up three lights.

FAT MAN
(calling)
Electrician, electrician...

OSTAP
And you might as well call everyone to see.

CUT TO:

SCENE 230: EXT. OPEN DECK - NIGHT

As a crowd has gathered to see the transparent. They all stare upward.

CUT TO:

SCENE 231: EXT. UPPER DECK - NIGHT

As OSTAP and VOROBYANINOV step back. FAT MAN steps forward.

FAT MAN
Switch it on.

SCENE 232: EXT. PASSENGER DECK - NIGHT

Looking up at the transparent. As the lights go on we SEE the abortive artistic attempt blazing away in various colors: Instead of a sower sowing bonds OSTAP has drawn a stumpy body with a sugar loaf head and thin whiplike arms. It is truly a mess...

The crowd begins to laugh. Soon they are in hysterics. FATMAN runs into SCENE and looks up. OSTAP and VOROBYANINOV sneak behind him and look up at their work.

TWO SHOT OSTAP and VOROBYANINOV

OSTAP
We're about to be kicked off.

BACK TO SCENE FAT MAN comes over to OSTAP.

OSTAP
Well, how'd the transparent? Is it long enough?

FAT MAN
Collect your things!

OSTAP
What's the hurry?

FAT MAN
Collect your things! You're going to court! Our boss doesn't like to joke.

VOICE
Throw him out.

OSTAP
But seriously, don't you like our transparent? Isn't it really any good?

VOICE
Of the ship, off the ship...

SCENE 232 (cont'd)

OSTAP
But our pay...

FAT MAN
No pay...

OSTAP
That hardly seems fair,after we've worked so hard...

FAT MAN makes a gesture toward him.

OSTAP
All right, we'll leave...as soon as you put in somewhere.

FAT MAN
We're stopping the boat right now.

He turns and shouts, and the crowd shouts with him.

FAT MAN & CROWD
Stop the boat, stop the boat.

SCENE 234: EXT. LONG SHOT - THE BOAT - NIGHT

As it comes up to shore. We SEE from far off that a gangplank is put down and OSTAP and VOROBYANINOV are hurriedly put ashore.

SCENE 235: EXT. FIELD - NIGHT

OSTAP and VOROBYANINOV with their valises standing on the river bank with a field behind them.

OSTAP
(lightheartedly)
I will sum up the situation. Debit: not a cent of money; three chairs sailing down the river; nowhere to go; and no SPCC badge. Credit: a 1926 edition of a guidebook to the Volga...I was forced to borrow it from the producer's cabin. To balance that without a deficit would be very difficult. We'll have to spend the night here.

VOROBYANINOV begins trudging into the field. OSTAP follows.

CUT TO:

SCENE 236: EXT. HAYSTACK IN FIELD - NIGHT

The two men arrange themselves in the haystack. OSTAP opens the guidebook and begins reading.

SCENE 236 (cont'd)

OSTAP
On the right-hand bank is the town of Vasyuki. The commodities dispatched from here are timber, resin, bark and bast; consumer goods are delivered here for the region, which is fifty miles from the nearest railroad. The town has a population of 8,000; it has a state-owned cardboard factory employing 320 workers, a small foundry, a brewery, and a tannery. Besides normal academic establishments, there is also a forestry school.
(closes the book and sighs)
The situation is more serious than I thought. It seems out of the question that we'll be able to squeeze any money out of the citizens of Vasyuki. We nevertheless need thirty roubles. First, we have to eat, and second, we have to catch up with the lottery ship and meet the Columbus Theater in Stalingrad.

VOROBYANINOV curls up and goes to sleep. OSTAP lays awake...

CU OSTAP His eyes open, obviously scheming.

CUT TO:

SCENE 237: EXT. VASYUKI STREET - DAY

VOROBYANINOV is giving out handbills to the citizens of Vasyuki.

A CITIZEN takes a handbill and reads it;

INSERT HANDBILL

On June 22, 1927,

A Lecture entitled

A FRUITFUL OPENING IDEA

will be given at the Cardboardworkers' Club
by Grossmeister (Grand Chess Master) O.Bender
after which he will play
A SIMULTANEOUS CHESS MATCH
on 160 boards.

Admission.....20 kopeks
Participation.....50 kopeks
Commencement at 6 PM sharp
Bring your own chessboards.

Manager: K. Michelson.

QUICK CUT TO:

SCENE 238: INT. CHESS CLUB - DAY

ONE-EYE is reading a book when OSTAP walks into SCENE.

OSTAP
(introducing himself)
Grossmeister O. Bender. I'm organizing a simultaneous chess match here.

ONE-EYE opens his one eye as far as it will go

ONE EYE
One moment, Comrade, Grossmeister, take a seat, won't you? I'll be back in a moment.

ONE EYE disappears through a door and comes back almost instantly with a dozen citizens of varying ages.

OSTAP
Comrades, and fellow chess enthusiasts... I am on my way to Kazan. Yes, yes, the match is this evening. Do come along. I'm sorry that I'm not in form this evening. The Carlsbad tournament was tiring...

They all look at him with devotion, respect and pride.

OSTAP
(embroidering)
You wouldn't believe how far chess thinking has advanced. Lasker, you know, has gone as far as trickery. It's impossible to play him any more. He blows cigar smoke over his opponents and smokes cheap cigars so that the smoke will be fouler. The chess world is greatly concerned.

The twelve citizens all indicate that they are greatly concerned, too.

OSTAP
Why aren't there any new ideas about in the province? Take, for instance, your chess section. That's what it's called -- the chess section. That's boring, girls. Why don't you call it something else, in true chess style? It would attract the trade-union masses into the section. For example, you could call it "The Four Knights Chess Club" or "The Red Endgame" or "A Decline in the Standard of Play with a Gain in Pace". That would be good. It has the right kind of sound.

Much appreciative noise and noddings of heads.

SCENE 238 (cont'd)

OSTAP
Have a meeting now, why don't you, to decide the issue.

Murmurings of approval.

ONE EYE
As President of the chess section I propose that we vote on it immediately. All those in favor of renaming the chess section the Four Knights Chess Club please say yes.

ALL
YES.

ONE EYE
I proclaim that, by popular proletarian vote, we are now the Four Knights Chess Club.

Rickety cheers.

OSTAP
My congratulations to the Four Knights Chess Club...
(serious, lecturing)
Chess! Do you realize what chess is? It promotes the advance of culture and also the economy. Do you realize The Four Knights Chess Club, given the right organization, could completely transform the town of Vasyuki?

We HEAR his stomach growl.

OSTAP (cont'd)
Yes, chess enriches a country! If you agree to my plan, you'll soon be descending marble steps to the quay. Vasyuke will become the center of ten provinces. What did you ever hear of the town of Semmering before? Nothing. But now that miserable little town is rich and famous just because an international tournament was held there. That's why I say you should organize an international chess tournament at Vasyuki.

ALL
How?

OSTAP
It's a perfectly feasible plan. My connections and your activity are all that are required for an international tournament in Vasyuki. Just think how fine that would

SCENE 238 (cont'd)

OSTAP (cont'd)
sound -- The 1927 International Tournament to be held in Vasyuki -- Such players as Jose-Raoul Capablanca, Lasker, Alekhine, Reti, Rubinstein, Tarrasch, Widmar, and Dr. Grigoryev are bound to come. What's more, I'll take part myself.

ONE EYE
But what about the money? They would all have to be paid. Many thousands of roubles. Where would we get it?

OSTAP
A powerful hurricane takes everything into account. The money will come from collections.

ONE EYE
And who do you think is going to pay that kind of money? The people of Vasyuki?

OSTAP
What do you mean, the people of Vasyuki? The people of Vasyuki are not going to pay money, they're going to receive it. It's all extremely simple. After all, chess enthusiasts will come from all over the world to attend a tournament with such great champions. Hundreds of thousands of people -- well-to-do people -- will head for Vasyuki. Naturally, the river transport will not be able to cope with such a large number of passengers. So the Ministry of Railroads will have to build a main line from Moscow to Vasyuki. That's one thing. Another is hotels and skyscrapers to accommodate the visitors. The third thing is improvement of the agriculture over a radius of five hundred miles. The visitors have to be provided with fruit, vegetables, caviar, and chocolate candy. The building for the actual tournament is the next thing. Then there's the construction of garages to house motor transport for the visitors. An extra-high power radio station will have to be built to broadcast the sensational results of the tournament to the rest of the world. Now about the Vasyuki railroad. It most likely won't be able to carry all the passengers wanting to come to Vasyuki, so we will have to have a "Greater Vasyuki" airport with regular flights by mail planes and airships to all parts of the globe, including Los Angeles and Melbourne.

SCENE 238 (cont'd)

The chess players are in a daze, completely taken in by OSTAP'S babblings.

OSTAP
Don't worry, my scheme will guarantee the town an unprecedented boom in your production forces. Just think what will happen when the tournament is over and the visitors have left. The citizens of Moscow, crowded together on account of the housing shortage, will come flocking to your beautiful town. The capital will automatically be transferred to Vasyuki. The government will move here. Vasyuki will be renamed New Moscow, and Moscow will become Old Vasyuki. The people of Leningrad and Kharkov will gnash their teeth in fury but won't be able to do a thing about it. New Moscow will soon become the most elegant city in Europe and, soon afterward, in the whole world.

ALL
(gasping and dizzy)
The whole world!

OSTAP
Yes, and, later on, in the universe. Chess thinking -- which has turned a regional center into the capital of the world -- will become an applied science and will invent way of interplanetary communication. Signals will be sent from Vasyuki to Mars, Jupiter, and Neptune. Communication with Venus will be as easy as going from Rybinsk to Yaroslavl. And then who knows what may happen? In maybe eight or so years, the first interplanetary chess tournament in the history of the world will be held in Vasyuki.

OSTAP, the visionary, takes out a dubious handkerchief and wipes his forehead. We HEAR his stomach growl again.

ONE EYE
Ye-es. But how are we to put the plan into effect, to lay the basis, so to say?

They all look at OSTAP tensely.

OSTAP
As I say, in practice the plan depends entirely on your activity. I will do all the organizing myself. There will be no actual expense, except for the cost of telegrams.

ONE EYE
(to his friends)
Well? What do you say?

ALL
Let's do it, let's do it...

ONE EYE
How much money is needed for the...er.. telegrams?

OSTAP
A mere bagatelle. A hundred roubles.

ONE EYE
We only have twenty-one roubles in the cash box. We realize, of course, that it is by no means enough.

OSTAP
All right, give me the twenty roubles.

ONE EYE
Will it be enough?

OSTAP
It'll be enough for the initial telegrams. Later on we can start collecting contributions. Then there'll be so much money we shan't know what to do with it.

ONE EYE shuffles over to a cabinet, takes out a flimsy box, opens it and extracts twenty roubles which he hands to OSTAP.

OSTAP
(pocketing the money)
Don't forget my lecture and then the simultaneous chess game...Myself, against 160 boards...

The chess players all look at OSTAP wonderingly, admiringly, respectfully, as he shakes hands furiously with ONE EYE.

CUT TO:

SCENE 239: EXT. CHESS CLUB - DAY

VOROBYANINOV is leaning against the wall. OSTAP closes the door behind him.

VOROBYANINOV
I'm starving.

OSTAP
Come, we'll eat at the caterers' union canteen. I'll explain the situation as we go. By the way, you need a shave and

SCENE 239 (cont'd)

OSTAP (cont'd)
brush-up. You look like a bum. A Grossmeister cannothhave such suspicious-looking associates.

VOROBYANINOV
I haven't sold a single ticket.

OSTAP
Don't worry. People will come flocking in toward evening. The town has already contributed twenty roubles for the organization of an international chess tournament.

VOROBYANINOV
Then why bother about the simultaneous match? You may lose the games anyway. With twenty roubles we can now buy tickets for the ship...The Karl Liebknecht has just come in -- travel quietly to Stalingrad and wait for the theater to arrive. We can probably open the chairs there. Then we'll be rich and the world will belong to us.

OSTAP
You shouldn't say such silly things on an empty stomach. It has a bad effect on the brain. We might reach Stalingrad on twenty roubels, but what are we going to eat with? Vitamins, my dear comrade marshal, are not given away free. On the other hand, we can get thirty roubles out of the locals for the lecture and match.

VOROBYANINOV
They'll slaughter us.

OSTAP
It's a risk, certainly. We may be manhandled a bit. But, anyway, I have a nice little plan which will save you, at least. But we can talk about that later on. Meanwhile, let's go and try the local dishes.

CUT TO:

SCENE 240: INT. BOX OFFICE - NIGHT

VOROBYANINOV is sitting in the box office, OSTAP is outside. A long line of people is waiting.

SCENE 240 (cont'd)

OSTAP
How's it going?

VOROBYANINOV
Thirty have gone in and twenty have paid to play.

OSTAP
Sixteen roubles...that's bad. That's bad.

VOROBYANINOV
What do you mean, Bender? Just look at the number of people standing in line. They're bound to beat us up.

OSTAP
Don't think about it. When they hit you, you can cry. In the meantime, don't dally. Learn to do business...

CUT TO:

SCENE 241: INT. CHESS CLUB - NIGHT

A restless crowd, waiting for OSTAP.

CUT TO:

SCENE 240: EXT. BOX OFFICE - NIGHT

No more line. VOROBYANINOV is counting money. OSTAP hurries over to him.

OSTAP
Well?

VOROBYANINOV
Thirty-five roubles.

OSTAP
Close the window and give me the money. Now listen to me...Here's five roubles. Go down to the quay and hire a boat for a couple of hours. Wait for me by the riverside just below the warehouse. We're going for an evening boat trip. Don't worry about me, I'm in good form today.

VOROBYANINOV hands OSTAP the money and slams the window shut.

CUT TO:

SCENE 241: INT. CHESS CLUB - NIGHT

OSTAP enters. There is scattered APPLAUSE. OSTAP goes up onto the dais and lifts his hands as if to quiet tumultuous applause.

SCENE 242: INT. THE DAIS - NIGHT

OSTAP
Comrades, and brother chess players. The subject of my lecture today is one on which I spoke, not without certain success, I may add, in Nizhni-Novgorod a week ago. The subject of my lecture is, a Fruitful Opening Idea.

QUICK CUT TO:

SCENE 243: INT. THE AUDIENCE - NIGHT

ONE EYE and his chess cronies are sitting up front. There is a stir and expectant murmur from the audience.

SCENE 244: SAME AS 242

OSTAP
What, Comrades, is an opening? And what, Comrades, is an idea? An opening, Comrades, is quasi una fantasia. And what, Comrades, is an idea? An idea, Comrades, is a human thought molded in logical chess form. Even with insignificant forces you can master the whole of the chessboard. It all depends on each separate individual. Take, for example, the fair-haired young man sitting in the third row. Let's assume he plays well.

QUICK CU: FAIR-HAIRED YOUNG MAN

Everyone around him turns to look at him. He turns red or expresses suitable embarrassment.

BACK TO SCENE

OSTAP
And let's suppose that the brown-haired fellow over there doesn't play as well...

QUICK CU: BROWN-HAIRED YOUNG MAN

Everyone turns to look at him. He expresses indignation.

BACK TO SCENE

SCENE 244 (cont'd)

OSTAP (cont'd)
What do we see, Comrades? We see that the fair-haired fellow plays well and that the other one plays badly. And no amount of lecturing can change this correlation of forces unless each separate individual keeps practicing his check -- I mean chess. And now Comrades, I would like to tell you some instructive stories about our esteemed ultramodernists, Capablanca, Lasker and Dr. Grigoryev... Capablanca, as I am sure you know, wears green socks. This is most distracting to his opponents for he places his feet to the side of the chess table so that, besides the chess-board, his opponents have those green socks in view. This is a good example of constructive diversion and the very essence of the ultramodernist philosophy. Lasker, as I am sure you know, is wall-eyed. He has turned this singular handicap into an asset. Being unable to focus on the board, except with one eye at a time, he confuses his opponents by seeming to stare off to a side and making his moves with blinding swiftness. Another example of constructive diversion... And now I see that we have no more time for a discussion of Dr. Grigoryev's various techniques and it is time to play chess...thank you, Comrades...

OSTAP jumps off the dais.

QUICK CUT TO AUDIENCE

Completely confused.

TWO SHOT: ONE EYE and CRONY.

CRONY
What did he say?

ONE EYE
Something about constructive diversion...

CU: ONE EYE

He looks decidedly suspicious.

SCENE 245: INT. CHESS CLUB PLAYING ROOM - NIGHT

A horseshoe-shaped set-up of tables and chairs. Each table holding a chessboard ready for play. Members of audience

SCENE 245 (cont'd)

taking their places, looking expectantly at OSTAP who is standing to one side, "MEDITATING"... Suddenly, he shakes himself out of his Meditation and walks over to the first chess board...

OSTAP
Comrades, shall we begin?

ONE EYE is sitting at the first table. He leans forward expectantly as OSTAP

CU OSTAP HAND

Moving pawn to K4.

TWO SHOT: ONE EYE AND OSTAP

ONE EYE immediately grabs his ears, leans his head forward and begins to think.

BACK TO SCENE OSTAP moves down the row of tables, moving pieces.

We HEAR a MURMUR as the PLAYERS whisper to each other.

PLAYERS
He moved pawn to king four...

OSTAP finishes moving his chess pieces and comes back toward ONE EYE.

Much business in B.G. as PLAYERS talk to each other, consult in groups, or just plain think...all this with great intensity.

A PHOTOGRAPHER, standing near OSTAP raises his camera.

OSTAP
Remove the photographer. He is disturbing my chess thought.

The PLAYERS look up and shout at the photographer, who backs up in fright.

CU. ONE EYE

As he moves Queen's Bishop's pawn...or some such.

CU OSTAP

OSTAP
Bravo, Comrade...

Several CU SHOTS of OSTAP'S hand moving pieces on various boards.

SCENE 246: SAME as 245

But obviously some time later. The games have advanced and various players are in various states of emotional tension.

OSTAP is finishing another series of moves.

A PLAYER
So far, I see that in eighteen games the Grossmeister is playing a Spanish gambit...and in the remaining twelve he is playing the fairly reliable Philidor defense.

OSTAP
(doesn't know what the hell the player is talking about)
Bravo, Comrade, Bravo...

SCENE 246 - 250 CU OSTAP'S HAND PLAYING...

and sacrificing pieces right and left...at one point, letting his Queen be captured...

SCENE 251: SAME as 246

ONE EYE
He's a crafty one, all right...

PLAYER
Can you imagine...daring to sacrifice his Queen and in five games his king's Bishop...unbelievable... such class! such daring!

SCENE 252: SAME AS 251

CU THE BROWN-HAIRED FELLOW

BROWN-HAIRED FELLOW
(out of his mind with joy and disbelief)
Mate! You're checkmate, Comrade Grossmeister!

SCENE 253: SAME AS 251: GENERAL VIEW OF PLAYERS

Much hubub and murmuring...

OSTAP
Bravo, Comrade, Bravo...

OSTAP moves down the row of players going from furthest to nearest to the door. Playing random moves...still putting on the flash.

CU OSTAP

OSTAP
(to himself)
I think the time has come to get out of here...

BACK TO SCENE

OSTAP is standing in front of ONE EYE. He moves a piece.

ONE EYE
(cringing)
You've moved the knight wrongly, Comrade Grossmeister. The knight doesn't go like that.

OSTAP
So sorry. I'm rather tired after the lecture.

ANOTHER PLAYER further down the row, in back of OSTAP cries out.

ANOTHER PLAYER
Mate...I've check-mated the Grossmeister...

More hubub...the room is fast becoming a mass of murmurs and cries.

STILL ANOTHER PLAYER
Me, too. The first game I've ever won...

In the confusion, OSTAP removes a rook from ONE EYE'S board. He slips it in his pocket.

ONE EYE
(turning back to his board)
I had a rook on this square a moment ago and now it's gone.

OSTAP
(rudely)
If it's not there now, it wasn't there at all.

ONE EYE
Of course it was. I remember it distinctly.

OSTAP
Of course it wasn't.

ONE EYE
Where's it gone, then? Did you take it?

OSTAP
Yes, I took it.

ONE EYE
At which move?

SCENE 253 (cont'd)

OSTAP
Don't try to confuse me with your rook. If you want to resign, say so.

ONE EYE
Wait a moment, Comrades. I have all the moves written down.

The other players are gathering around.

OSTAP
Written down, my foot.

ONE EYE
This is disgraceful. Give me back the rook.

OSTAP
Come on, resign, and stop this fooling about.

ONE EYE
Give me back my rook.

OSTAP realizes that action is necessary. He picks up some chess men and throws them at ONE EYE.

ONE EYE
Comrades, Look...everyone...he's hitting an amateur.

Stunned silence from the players. OSTAP picks up a chessboard and throws it at a lamp. IMMEDIATE DARKNESS. SOUNDS of scuffling and blows and then running feet.

SCENE 254: EXT. CHESS CLUB - NIGHT

As OSTAP comes running out of the club, with the Vasyuki chess enthusiasts right on his heels.

ONE EYE
(howling)
Catch the Grossmeister.

PLAYERS
(ad lib)
Cheat! Crook! Thief! etc.

OSTAP
(calling back as he runs)
Jerks!

SCENE 254 (cont'd)

PLAYERS
Stop him!

255: EXT. THE QUAY - NIGHT

As OSTAP runs down the steps to the Quay. The PLAYERS are right behind him.

OSTAP
Just wait till I get you, you bastards.

PLAYERS
Stop the Grossmeister.

The PLAYERS fall over themselves and roll down the steps onto the quay...As OSTAP reaches

SCENE 256: EXT. THE QUAY, THE RIVER, THE BOAT - NIGHT

VOROBYANINOV sitting serenely in a boat, waiting. OSTAP jumps into the boat. A shower of stones hits the two men. They duck. VOROBYANINOV begins whimpering.

OSTAP
You're a softie. They practically lynched me, but I'm perfectly happy...row, damn you, row...

CAMERA FOLLOWS the boat and the two men rowing, into midstream.

OSTAP (cont'd)
And if you take the fifty roubles net profit into account, one bump on the head isn't such an unreasonable price to pay.

SCENE 257: EXT. THE RIVER & BARGE - NIGHT

About thirty PLAYERS have piled onto a barge and are setting off in pursuit.

SCENE 258: THE RIVER, OSTAP & VOROBYANINOV BOAT - NIGHT

PLAYERS (O.S.)
Stop the Grossmeister...

OSTAP
We must step on it, Kisa. If they catch up with us, I won't be responsible for the state of your pince-nez.

SCENE 259: THE CHASE - NIGHT

As the Players' barge begins to catch up with OSTAP & VOROBYANINOV.

PLAYERS (ad-lib)
You won't escape, you rats. Stop the Grossmeister.

SCENE 260: OSTAP & VOROBYANINOV BOAT - NIGHT

OSTAP
(rowing like crazy)
Keep going.

VOROBYANINOV and OSTAP are rowing frenziedly.

SCENE 261: THE RIVER, THE TWO BOATS - NIGHT

As the barge filled with players comes abreast of the smaller boat. All the players move to one side of the boat, facing OSTAP boat.

OSTAP
(throwing aside his oars)
Watch out for your pince-nez, Kisa. The fun is about to begin.

VOROBYANINOV
(pleading)
Gentlemen, you wouldn't hit us would you?

PLAYERS
(an affirmative roar of approval and intent)

The PLAYERS lean too far over the side of their barge. It tips and begins taking water.

CU ONE EYE

ONE EYE
Careful!

SCENE 261 (cont'd)

BACK TO SCENE

The barge tips over completely and all the players are tossed into the water.

PLAYERS
(wailing and groaning and crying out as they fall)

They all surface and cling to the boat. ONE-EYE is nearest CAMERA.

OSTAP and VOROBYANINOV are rowing again. They come near, but not too near, the shipwrecked players.

OSTAP
You jerks! Why don't you come and get your Grossmeister? If I'm not mistaken, you intended to trounce me, didn't you...

PLAYERS
(ad lib curses and shouts)

OSTAP (cont'd)
You realise, individuals of Vasyuki, that I could drown you all one by one, don't you? But I'm going to spare your lives. Live on, citizens! Only don't play chess any more, for God's sake. You're just no good at it, you jerks!
(softer)
Come on, Ippolit Matveyevich, let's go...
(to ONE-EYE)
Good-by, you one-eyed amateurs. I'm afraid Vasyuki will never become a world center. I doubt whether the masters of chess would ever visit fools like you even if I asked them to. Goodby, lover of chess thrills. Long live the Four Knights Chess Club...

CU ONE EYE

Shaking his head with angry admiration. He begins to smile as we

CUT TO:

SCENE 262: STALINGRAD RIVER QUAY - DAY

Ostap and Vorobyaninov are hiding behind crates loaded on the quay. The S. S. Scriabin is tied up and the theater group is coming off. FAT MAN is shouting into a telephone.

SCENE 262 (cont'd)

FAT MAN
Yes, I'll come to Moscow immediately, I've already sent a telegram. And do you know which one? "Celebrating with you"... let them guess who it's from.

CLOSE TWO SHOT OSTAP & VOROBYANINOV, listening.

VOROBYANINOV
What is going on?

OSTAP
Shhhh.

BACK TO SCENE

As the entire theater troupe ebarks from the Scriabin and gets into hired cars.

We HEAR and SEE in distance

FAT MAN
To the railroad station!

VOROBYANINOV
I don't think they're going to play in Stalingrad.

The theater troups drives off.

OSTAP
We'll have to travel with them. But where's the money? Let's go to the station, anyway, and see what happens.

The two men move out of shadow of crates.

CUT TO:

SCENE 263: RAILROAD STATION - DAY

A train. In b.g. the theater troupe boarding it. OSTAP & VOROBYANINOV in f.g.

OSTAP
Do you know how to travel without a ticket?

VOROBYANINOV
(timidly)
I'll try.

OSTAP
Damn you! Better not try. I'll forgive you once more. Let it be. I'll do the bilking... Here, you take the ticket.

SCENE 263 (cont'd)

He hands VOROBYANINOV the ticket.

OSTAP
You'd better get on now.

VOROBYANINOV gets on the train without a word.

OSTAP moves off, looks back at the theater troupe and then begins wandering casually toward the back of the train.

CUT TO:

SCENE 264: EXT. MINERAL WATERS STOP - RAILROAD STATION - DAY

VOROBYANINOV gets off the train and looks around worriedly. He picks up his valise and walks toward the exit.

CUT TO:

SCENE 265: EXT. BUS STATION - DAY

A bus destination reading PYATIGORSK. VOROBYANINOV waiting and no OSTAP in sight. The theater troupe is loading on the busses.

CUT TO:

SCENE 266: SAME AS 265 - NIGHT

VOROBYANINOV is still waiting. OSTAP appears, looking slightly the worse for wear.

VOROBYANINOV
Where were you? I was in such a state.

OSTAP
You were in a state, and you had a ticket in your pocket! And I wasn't, I suppose! Who was kicked off the buffers of the last coach of your train? Who spent three hours waiting like an idiot for a freight train with empty mineral-water bottles? You're a swine, Citizen Marshal. Where's the theater?

VOROBYANINOV
In Pyatigorsk.

OSTAP
Let's go. I managed to pick up something on the way. The net income is three roubles. It isn't much, of course, but enough for the first purchase of mineral water and railroad tickets.

CUT TO:

SCENE 267: EXT. MASHUK - DAY

A carnival atmosphere. This is a spa, a watering spot. So the feeling is one of healthy revelry.

OVERHEAD TRAVELLING SHOT: The flower garden, the bandstand, the orchestra, the mineral water sellers. The happy, healthy, pure people. A feeling of jewel-box and Jane Powell musicals.

TWO SHOT Filthy OSTAP and VOROBYANINOV

OSTAP
My, Kisa, we're out of place in all this festivity.

BACK TO SCENE More Jane Powell.

CUT TO:

SCENE 268: EXT. A BENCH - NIGHT

The two men bedded down on a bench.

OSTAP
Tomorrow, I search for the weak link in the chain.

VOROBYANINOV
What chain?

OSTAP
The human chain around the chairs, idiot.

VOROBYANINOV
And what do I do during your search?

OSTAP
Make some money...carry tourists' luggage.

VOROBYANINOV
(trying to get comfortable)
Good night, Bender.

OSTAP
Good night, Marshal. Dream of diamonds.

CUT TO:

SCENE 269: EXT. BACK OF THEATER - DAY

OSTAP is watching the stage door. MECHNIKOV sticks his head out of the door. Looks around. Sees no one. Comes fully out of the door. He is carrying a large lamp in his hand, obviously a prop.

SCENE 269 (cont'd)

A BUYER comes toward him.

MECHNIKOV
It's about time...Are you sure there's no one around?

BUYER
No one. Is that the lamp?

MECHNIKOV
Yes, that's it. What else would it be?

BUYER
Three roubles for that? It looks like it's been used for years.

MECHNIKOV
It's a prop. Of course it's been used for years. Listen, I wouldn't be selling it if I didn't need the money.

BUYER
Why do you need money?

MECHNIKOV
Why does anyone need money?
(sarcastically)
I'm taking the waters...and they're expensive...

BUYER
All right...

He hands MECHNIKOV three roubles, takes the lamp and disappears. MECHNIKOV goes back into theater. OSTAP comes out of his hiding place and boldly walks up to the stage door.

CUT TO:

SCENE 270: INT. BACKSTAGE - DAY

OSTAP walks into SHOT. MECHNIKOV is drinking from a bottle of vodka.

OSTAP
Selling government property!

MECHNIKOV
(whirling around)
Who says? I deny it!
(recognizes Ostap)
Oh, it's the painter.

SCENE 270 (cont'd)

OSTAP
Oh, it's the government property seller.

MECHNIKOV
Prove it.

OSTAP
I don't want to prove it. I like a man who uses his initiative...

MECHNIKOV
Yes? Have a drink.

He profers the vodka bottle. OSTAP drinks. Hands the bottle back.

OSTAP
First rate vodka. Now I understand why you need money...

MECHNIKOV
Who said I need money?

OSTAP
Come on, come on...I'll get you some more money.

MECHNIKOV
For what?

OSTAP
I'd like to buy some government property myself.

MECHNIKOV
Which government property?

OSTAP
The chairs...

MECHNIKOV
The chairs?
(he looks at the chairs)
That's possible. That's always possible...

OSTAP and MECHNIKOV look at each other and then begin laughing. They fall into each other's arms and begin pounding each other on the back.

OSTAP
Scoundrel...friend...

MECHNIKOV
Scoundrel, yourself...

SCENE 270 (cont'd)

OSTAP
Initiative, initiative...

The two men sit down on the chairs...

MECHNIKOV
You're going to re-sell them, of course.

OSTAP
Your logic is impeccable.

MECHNIKOV
How much you offer?

OSTAP
Well, ten for the whole deal.

MECHNIKOV
Pal, don't make me mad. I'm a man who's suffered.

OSTAP
How much do you want then?

MECHNIKOV
Make it fifty. After all, it's government property. I'm a man who's suffering.

OSTAP
All right, accept twenty. Agreed?
(a beat)
I see from your eyes you agree.

MECHNIKOV
Agreement is the product of complete non-objection on both sides.

OSTAP
(to himself)
There are no flies on this one. Take a lesson.
(to Mechnikov)
When will you bring me the chairs?

MECHNIKOV
You'll get the chairs when I get the money.

OSTAP
That's fine.

MECHNIKOV
Money in advance. The money in the morning; the chairs in the evening; or the money in the evening, the chairs in the morning.

SCENE 270 (cont'd)

OSTAP
How about the chairs this morning, and the money tomorrow evening?

MECHNIKOV
Pal, I'm a man who's suffering. Such conditions are revolting.

OSTAP
But the point is, I won't receive my money by telegraph until tomorrow.

MECHNIKOV
Then we'll discuss the matter tomorrow. And in the meantime, pal, have a nice time at the spring. As for me, I have no strength left. How can you expect a man to exist on mineral water?

OSTAP
All right, you'll have your money...

CUT TO:

SCENE 271: EXT. SPRING - DAY

VOROBYANINOV is waiting for OSTAP, who hurries into SHOT.

OSTAP
The chairs are ours! The time we have... is the money we don't have. Kisa, we must decide on a career. A hundred and fifty thousand roubles, zero, zero kopeks awaits us. We only need twenty roubles for the treasure to be ours. We must not be squeamish. It's sink or swim. I choose "swim"...

He looks at VOROBYANINOV thoughtfully.

OSTAP (cont'd)
Off with your jacket, Marshal, and make it snappy.

VOROBYANINOV hands OSTAP his jacket. OSTAP throws it to the ground and begins stamping on it.

VOROBYANINOV
What are you doing? I've been wearing that jacket for fifteen years, and it's as good as new.

OSTAP
Don't get excited, it soon won't be. Give me yourhat. Now, sprinkle your

SCENE 271 (cont'd)

OSTAP (cont'd)
your pants with dust and pour some mineral water over them. Be quick about it.

VOROBYANINOV pours dust on his pants and takes water from the spring and sprinkles it on his pants. He soon is filthy and muddy.

OSTAP (cont'd)
Now you're all set and have every chance of earning honest money.

VOROBYANINOV
(almost crying)
What am I supposed to do?

OSTAP
You know French, I hope?

VOROBYANINOV
Not very well...what I learned at school.

OSTAP
Hm...then we'll have to operate with what you learned at school. Can you say, in French, "Gentlemen I haven't eaten for six days?"

VOROBYANINOV
(stumbling over the words)
M'sieu, m'sieu...er...je ne mange...That's right, isn't it...Je ne mange pas...er... How do you say six? Un, deux, trois, quatre, cinq, six. It's je ne mange pas six jours...

OSTAP
What an accent, Kisa. Anyway what do you expect from a beggar. Of course a beggar in European Russian wouldn't speak French as well as Milerand. Right, Kisa, and how much German do you know?

VOROBYANINOV
Why all this?

OSTAP
Because, you are now going to the flower garden, you're going to stand in the shade and beg for alms in French, German and Russian, emphasizing the fact that you are an ex-member of the Cadet faction of the

SCENE 271 (cont'd)

OSTAP (cont'd)
Tsarist Duma. The net profit will go to Mechnikov for the chairs. Understand?

VOROBYANINOV draws himself together in a masterful regaining of dignity. We see something of what he was during the Tsarist regime and what has been ground away by years of abrasive insult.

OSTAP
Dear me, just look at him. Not a man but a dragon.

VOROBYANINOV
Never has Vorobyaninov held out his hand.

OSTAP
(shouting)
Then you can stretch out your feet, you silly old ass. So you've never held out your hand?

VOROBYANINOV
No, I have not.

OSTAP
Spoken like a true gigolo. You've been living off me for the last three months. For three months I've been providing you with food and drink and educating you, and now you stand like a gigolo in the third position and say...Come off it, Comrade! You've got two choices. Either you go right away to the Flower Garden and bring back ten roubles by nightfall, or else I'm automatically removing you from the list of shareholders in the concession. I'll give you five to decide yes or no. One...

VOROBYANINOV
(his dignity collapsing)
Yes...

OSTAP
In that case, repeat the words.

VOROBYANINOV
M'sieu, je ne mange pas six jours. Geben Sie mir bitte etwas Kopek fur ein Stuck Brot. Give something to an ex-member of the Duma.

OSTAP
Once again. Make it more heart-rending.

SCENE 271 (cont'd)

VOROBYANINOV
(almost sobbing)
M'sieu, je ne mange pas six jours. Geben Sie mir bitte etwas Kopek fur ein Stuck Brot. Give something to an ex-member of the Duma.

OSTAP
All right, you have a latent talent for begging. Off you go. The rendezvous is at midnight by the spring. That's not for romantic reasons, mind you. But simply because people give more in the evening.

VOROBYANINOV
What about you? Where are you going?

OSTAP
Don't worry about me. As usual, I shall be where things are most difficult.

CUT TO:

SCENE 272: EXT. FLOWER GARDEN - DAY

VOROBYANINOV is begging. He stands under a tree, hunches his shoulders, avoids people's eyes and mumbles his phrases.

VOROBYANINOV
M'sieu, je ne mange pas six jours... Geben Sie mir...

A WOMAN and her CHILD approach.

VOROBYANINOV
M'sieu...eh...Madame, je ne MANGE pas six jours...

WOMAN
(handing coin to child)
Give it to the poor man, dear.

The CHILD hands it to VOROBYANINOV.

VOROBYANINOV
Thank you, koukelka.

WOMAN
Now let's wash your hands. You can never tell what disease he has.

VOROBYANINOV shrinks back from this. WOMAN and CHILD disappear while he manages to mumble his phrases.

SCENE 271 (cont'd)

VOROBYANINOV
Give something to an ex-member of the Duma...

He is handed money by a LABOR-COMMISSAR. TWO WOMEN, A SOLDIER and suddenly

IZNURENKOV (o.s.)
Tell me, were you really a member of the State Duma? And did you really attend meetings? Ah, Ah! First rate.

ON THE REVEAL IZNURENKOV is hopping around, dressed to the teeth in a white coat and gray trousers. VOROBYANINOV tries to hide his face.

IZNURENKOV
Tell me, did you actually see Rodzyanko? Was Purishkevich really bald? Ah, Ah! What a subject. First rate.

IZNURENKOV shoves some money into VOROBYANINOV's hand and rushes off. VOROBYANINOV stands there, his hand outstretched and blindly begs.

VOROBYANINOV
Geben Sie mir. Je ne mange pas. Give to a member of the Duma...

ELLOCHKA SHUKIN and SHUKIN stroll past.

ELLOCHKA
Look at that beggar...gloom.

SHUKIN
I'llgive him a few kopeks...

ELLOCHKA
Terrific! Ernestula, just great.

SHUKIN hands VOROBYANINOV a few kopeks and the couple walk out of SCENE, CROSSING ALCHEN and his wife, SASHCHEN. They are eating shishkebab.

ALCHEN
Absolutely shameless...begging in the flower garden.

SASHCHEN
Something should be done about those beggars. After all...the people who come here have worked hard for the money...

VOROBYANINOV slinks off, out of SCENE.

SCENE 271 (cont'd)

CAMERA PULL BACK to show PANORAMA of Flower Garden, strolling people, and beggars spotted here and there through the crowd.

The entire feeling of the scene should be one of social-realism anti-capitalist films of the 1930's.

CUT TO:

SCENE 273: EXT. THE SPRING - DAY

VOROBYANINOV and OSTAP.

OSTAP
How much did you collect?

VOROBYANINOV
(beaten and hunched)
Seven roubles. Twenty-nine kipeks. Three roubles in notes. The rest, copper and silver.

OSTAP
For the first go -- terrific! An executive's rate! You amaze me, Kisa. But what fool gave you three roubles, I'd like to know? You didn't give him change, I hope?

VOROBYANINOV
It was Iznurenkov.

OSTAP
What, really? Absalom! Why, you rolling stone. Where have you rolled to. Did you talk to him? Oh, he didn't recognize you!

VOROBYANINOV
He asked all sorts of questions about the Duma. And laughed.

OSTAP
There, you see, Marshal, it's not really so bad being a beggar, particularly with a moderate education and a feeble voice. And you were stubborn about it, tried to give yourself airs as though you were the Lord Privy Seal. Well, Kisochka, I haven't been wasting my time, either. Fifteen roubles. Altogether, that's enough.

VOROBYANINOV
Where did you get fifteen roubles?

SCENE 273 (cont'd)

OSTAP
I sold viewing rights to the Malachite Puddle. A great tourist attraction.

VOROBYANINOV
But that's supposed to be free to the public.

OSTAP
I was just doing what the government should have done...They'll eventually come around to my way of thinking...come on, we have to meet Mechnikov...

QUICK CUT TO:

SCENE 274: INT. A HUT - DAY

MECHNIKOV is waiting with two chairs.

OSTAP and VOROBYANINOV enter hut, bending to get through the door.

OSTAP
Where'd you find this place, pal? It smells of old war-wounded.

MECHNIKOV
It was used as a depository for bodies during the great famine...here's your chairs.

OSTAP
There's only two...

MECHNIKOV
Someone was sitting on the third...and that someone was the producer...you don't expect me to ask him to move do you?

OSTAP hands him money...

OSTAP
Fifteen roubles for two chairs...that's fair.

MECHNIKOV
I won't argue with you.

OSTAP
(holds hut door open for him)
A pleasure doing business with you...

MECHNIKOV shrugs and goes out the door...

SCENE 274 (cont'd)

CAMERA PAN BACK TO CHAIRS

OSTAP's hand comes into SHOT, holding a pair of pliers.

CUT TO:

SCENE 275: EXT. A DACHA - DAY

ENGINEER BRUNS is sitting on the veranda of his Dacha. There is a palm tree which casts shadows on him. He is in shirt sleeves...and is sitting on a Hambs chair from the Popova suite.

BRUNS
(pouting, and calling like a little boy)
Mu-u-usik.

No answer.

BRUNS (cont'd)
Mu-u-sik. Musik.
(a beat)
Musik, is the goosie ready?

MUSIK (o.s.)
Andrei Mikhailovich, don't keep on at me...

BRUNS
Musik, you haven't any pity for your little huggy.

MUSIK (o.s.)
Get out, you glutton.

We HEAR a sudden rustling in the shrubbery. BRUNS turns toward sound.

BRUNS POV FYODOR, wearing a torn blue tunic-shirt, belted with a shabby twisted cord with tassels, and frayed striped trousers. He needs a shave. He carries his jacket in his hand.

FYODOR
Where can I find Engineer Bruns?

BACK TO SCENE

BRUNS
I'm Engineer Bruns. What can I do for you?

FYODOR falls to his knees.

BRUNS (cont'd)
Have you gone crazy? Stand up, please.

SCENE 275 (cont'd)

FYODOR
I won't.

BRUNS
Stand up.

FYODOR
I won't.

FYODOR carefully begins to beat his head against the gravel.

BRUNS
(panic)
Musik, come here. Look what's happening.
(to Fyodor)
Please get up, I implore you.

FYODOR
I won't.

MUSIK comes out onto veranda.

FYODOR crawls over to her on his knees, bows to her feet...

FYODOR
On, you, Mother, on you, my dear, on you I lay my hopes.

BRUNS grabs FYODOR under the arms and tries to lift him. FYODOR tucks his legs up under him. BRUNS drags FYODOR onto the veranda and dumps him on a Hambs chair.

FYODOR
I dare not sit in the presence of high-ranking persons.

And he throws himself onto his knees. BRUNS grabs him by the shoulder and tries to force him to remain seated.

BRUNS
Musik, talk to this citizen. There's been some misunderstanding...

MUSIK
(business-like)
In my house, kindly don't go down on your knees.

FYODOR
Dear Lady, Mother!

MUSIK
I'm not your mother. What do you want?

SCENE 275 (cont'd)

FYODOR
My chairs. I want to buy my chairs.

BRUNS
What are you talking about?

FYODOR
My Hambs chairs. You have my Hambs chairs. I want to buy my chairs...

In surprise, BRUNS drops FYODOR, who immediately goes back on his knees and begins crawling after him.

BRUNS
(trying to dodge Fyodor)
But why should I sell my chairs? It's no use how much you go down on your knees like that. I just don't understand anything?

FYODOR
But they're my chairs...

BRUNS
What do you mean, they're yours? How can they be yours? You're crazy. Musik, I see it all. This man's a crackpot.

FYODOR
(humbly)
They're mine.

BRUNS
Do you think I stole them from you? Did I steal them? Musik, this is blackmail.

FYODOR
Oh, Lord.

BRUNS
If I stole them from you, then take the matter to court, but don't cause pandemonium in my house. Did you hear that, Musik? How impudent can you get? They don't even let a man have his dinner in peace.

FYODOR
No, I don't want my chairs by taking the matter to court. By no means. I know that you have not stolen them. Oh, no. That's the last idea I had in mind. But the chairs nevertheless belonged to me before the revolution, and my wife, who is on her

SCENE 275 (cont'd)

FYODOR (cont'd)
deathbed in Voronezh, is very attached to them. It is simply to comply with her wishes and not on my own initiative that I have taken the liberty of finding out the whereabouts of the chairs and coming to see you, Citizen. I am not asking for Charity ...oh, no. I am sufficiently well off...I own a small candle factory in Samara...to sweeten by wife's last few minutes by buying the old chairs. I am ready to pay twenty roubles for the whole set of chairs...

BRUNS
(rage)
What! Twenty roubles? For a splendid drawing-room suite? Musik, did you hear that? He really is a nut. Honestly he is.

FYODOR
I'm not a nut, but merely complying with the wishes of my wife who sent me.

BRUNS
Oh, hell...

FYODOR is on his knees again.

BRUNS (cont'd)
Musik he's at it again. He's crawling around again.

FYODOR
(beating his head against a tree)
Name your price...

BRUNS
Don't spoil the tree, you crazy man. Musik, I don't think he's a nut. He's simply distraught at his wife's illness. Shall we sell him the chairs and get rid of him? Otherwise he'll crack his skull...

MUSIK
And what are we going to sit on?

BRUNS
We'll buy some more.

MUSIK
For twenty roubles?

SCENE 275 (cont'd)

BRUNS
Suppose I don't sell them for twenty. Suppose I don't sell them for two hundred, but supposing I do sell them for two-fifty?

We SEE and HEAR FYODOR banging his head against the tree.

BRUNS (cont'd)
Musik, I'm fed up with this!

BRUNS walks over to FYODOR.

BRUNS (cont'd)
First, step back from the tree at least three paces; second, stand up at once; third, I'll sell you the chairs for two hundred and fifty and not a kopek less.

FYODOR
(chanting)
It's not for personal gain, but merely in compliance with my sick wife's wishes.

BRUNS
Well, old boy, my wife's also sick. That's right isn't it, Musik? Your lungs aren't in too good a state are they? But on the strength of that I'm not asking you to ...er...sell me your jacket for thirty kopeks.

FYODOR
Have it for nothing.

BRUNS
Stop your tricks. I'm not going to argue with you any more. I've assessed the worth of the chairs at two hundred and fifty roubles, and I'm not shifting one kopek.

FYODOR
Fifty.

BRUNS
Musik, call Bagration. Let him see this citizen off the premises.

FYODOR
Not for personal gain...

BRUNS
(shouting)
Bagration.

FYODOR flees.

SCENE 276: INT. BRUNS' DINING ROOM - DAY

BRUNS walks in to his dining room and sits down at the well garnished table. a huge goose is waiting for him. MUSIK walks in and sits down.

BRUNS
(reaching for carving knife)
Ah! A beautiful goose.

FYODOR's head pops up in the dining room window.

FYODOR
Not for personal gain. Fifty-five roubles.

BRUNS, without turning around...

BRUNS
(roars)

FYODOR disappears.

BRUNS begins carving the goose.

BRUNS
Lovely, fat, oily, dripping goose...
(puts a piece of meat on Musik's plate)
I used to love to sop up the gravy with a piece of bread...

FYODOR's head appears at another window.

FYODOR
A hundred and eight...

BRUNS
Go away!

FYODOR disappears.

BRUNS
In fact, I still do...love to sop up the gravy with a piece of bread...

FYODOR's arm comes into SCENE holding a piece of bread...

FYODOR
A hundred and forty-one. Not for personal gain, Mr. Bruns, but merely...

BRUNS whirls on FYODOR.

SCENE 276 (cont'd)

BRUNS
What are you doing in my house? Out! Get out!

FYODOR's arm disappears from SHOT.

BRUNS
Imagine...
(turns back to goose)
...Maybe now we'll be able to eat in peace.

QUICK CUT TO:

SCENE 277: SAME AS 275 - NIGHT

BRUNS comes out on veranda, obviously well-fed and content. He sits down on a Hambs chair.

FYODOR (o.s.)
A hundred and fifty...not for personal gain.

BRUNS jumps up.

BRUNS
(pointing his cigar into darkness)
Damn you. Two hundred roubles. Only leave us alone.

We HEAR a rustle of bushes. The sound of a groan and fading footsteps. CAMERA SEARCHES DARKNESS.

CUT TO:

SCENE 278: INSERT TELEGRAM

GOODS FOUND STOP WIRE ME TWO HUNDRED THIRTY STOP SELL ANYTHING STOP FEDYA.

CUT TO:

SCENE 279: INSERT TELEGRAM

SOLD EVERYTHING STOP NOT A CENT LEFT STOP KISSES AND AM WAITING STOP EVSTIGNEYEV STILL HAVING MEALS STOP LOVE KATEY.

CUT TO:

SCENE 280: EXT. STREET - DAY

FYODOR is counting money. He crosses himself hurriedly and waves to taxi.

FYODOR
Ho! Taxi!

CUT TO:

SCENE 281: EXT. DOOR BRUNS' HOUSE - DAY

FATHER FYODOR knocks on door. He doesn't wait, but opens the door and goes in.

SCENE 282: INT. BRUNS' HOUSE - DAY

FYODOR walking in (MATCH SHOT)

FYODOR
I've brought the money. You ought to lower your price a bit.

BRUNS
(turning around, startled, then, recognition)
Musik! I can't stand any more of this.

FYODOR
No, no, I've brought the money. Two hundred, as you said.

BRUNS
Musik, take the money and give him the chairs and let's get it over with. I've a headache.

CU FYODOR

As he closes his eyes and mumbles a prayer of thanks.

CUT TO:

SCENE 283: EXT. A BEACH - DAY

The TAXI DRIVER is helping FYODOR unload the last of the chairs on the sand.

FYODOR
Here's your money. Now go away.

TAXI DRIVER looks at FYODOR strangely, shrugs, gets back into cab and drives off.

FYODOR removes a hatchet from inside his shirt. He approaches the chairs.

QUICK CU FYODOR's eyes. Madness.

BACK TO SCENE

As FYODOR begins hacking at the chairs. Systematically, from one chair to another. It only takes him a couple of swipes at each chair. He plunges his hand into each chair in turn and withdraws it, frustrated.

FYODOR
(as he claws at chairs)
Aha! Aha! Aha!

His fury grows.

ANOTHER ANGLE showing the tid coming in, lapping at FYODOR's feet and at the chairs.

Finally all the chairs have been disemboweled.

CU FYODOR Out of his skull.

FYODOR
(gives a great, despairing, mad cry)

CAMERA PULL BACK

We watch FYODOR hurl the htachet into the water and stumble off the beach toward the road.

CUT TO:

SCENE 284: EXT. TIFLIS ROAD - DAY

OSTAP and VOROBYANINOV walking.

VOROBYANINOV
How much further to Tiflis?

OSTAP
As far as it is...whatever the distance.
(stops)
Do you realize: The jewels must be in third chair...we must follow the Theater. Their next stop is Tiflis...so our next stop is Tiflis. And stop complaining.

VOROBYANINOV
One hundred miles in five days!

OSTAP
We're in luck, Kisa. It rained last night so we won't have to swallow the dust.

SCENE 284 (cont'd)

OSTAP (cont'd)
Breathe in the fresh air, Marshal. Sing something. Recite some Caucasian poetry and behave as befits the occasion.

FYODOR (o.s.)
Not for personal gain, but at the wishes of my wife who sent me.

OSTAP
What's that?

FYODOR (o.s.)
My wife who sent me.

CAMERA FOLLOWS the two men around a bend in the road.

OSTAP POV FYODOR. Completely crackers, standing in the middle of the road. He spots them.

BACK TO SCENE

As FYODOR launches himself at VOROBYANINOV, who is carrying a knapsack.

TWO SHOT VOROBYANINOV and FYODOR

FYODOR grabs VOROBYANINOV around the throat.

FYODOR
(screaming)
What have you done with the treasure that you murdered your mother-in-law to get?

VOROBYANINOV cannot talk.

FYODOR
Speak! Repent, you sinner.

BACK TO SCENE

OSTAP, gamboling around.

OSTAP
(singing)
The waves are foaming and seething
As they break against the somber cliffs...

FYODOR stops choking VOROBYANINOV but still holds him by the throat.

OSTAP
(friendly and unconcerned)
Well, of all people! The rival concern.

SCENE 284 (cont'd)

FYODOR lets go of VOROBYANINOV and flees, grabbing VOROBYANINOV's knapsack.

VOROBYANINOV
Hit him, Comrade Bender! Catch him! Stop him!

OSTAP
(whistling and whooping)
Wooh-wooh.

He starts off after FYODOR.

OSTAP (cont'd)
The battle of the Pyramids or Bender goes hunting.

CAMERA FOLLOWS OSTAP. We SEE FYODOR in b.g., fleeing.

OSTAP (cont'd)
Where are you going, Client? I can offer you a well-gutted chair.

ONE SHOT FYODOR

As he begins to climb up a wall of rock.

FYODOR POV - OVERHEAD SHOT

OSTAP standing at the bottom of the cliff.

OSTAP
Woooh-woooh...Catch him!

VOROBYANINOV runs into SHOT.

VOROBYANINOV
He's taken our supplies...

OSTAP
(suddenly seriously concerned)
Stop. Stop, I tell you.

BACK TO SCENE As FYODOR continues up the rock wall.

OSTAP (o.s.)
Give back our sausage. Give back the sausage, you fool, and we'll forget everything.

FYODOR
I'll give back the sausage only...

QUICK CU FYODOR

SCENE 284 (cont'd)

FYODOR (cont'd)
Get me down.

TWO SHOT OSTAP & VOROBYANINOV

Looking up at FYODOR.

OSTAP
You throw down the knapsack first and then we'll help you down...

CU FYODOR

Doubtful.

FYODOR
You promise?

TWO SHOT OSTAP & VOROBYANINOV

VOROBYANINOV
Promise.

BACK TO SCENE

FYODOR
All right. Here.

He throws down the knapsack.

OSTAP picks it up.

OSTAP
(shouting up at Fyodor)
Now rot, you vulture! Feeding off the dead. Carrion, yourself.

OSTAP & VOROBYANINOV run OUT OF SHOT

STAGGERED ZOOM-IN ON FYODOR clinging to the rock wall and howling.

CUT TO:

SCENES 285-292: VARIOUS SHOTS OF OSTAP & VOROBYANINOV BEGGING IN THE STREETS.

In one scene VOROBYANINOV dances a mazurka.

SCENE 293: EXT. STREET - DAY

A very bedraggled duo are reading a newspaper.

SCENE 293 (cont'd)

OSTAP
Aha!

VOROBYANINOV
What is it?

OSTAP
The Columbus Theater group is in Yalta. They are giving their final performance tonight.

VOROBYANINOV
How can we get to Yalta on time?

OSTAP
This <u>is</u> Yalta, you fool!

VOROBYANINOV
(dully)
Oh. If you say so.

QUICK CUT TO:

SCENE 294: INT. THEATER BACKSTAGE - NIGHT

The two men sneaking quietly around the backstage area.

OSTAP
Look!

<u>OSTAP POV</u> A Hamb's chair. Covered with props.

OSTAP (o.s.)
There it is! There is our past, present and future. Light a match, Kisa, and I'll open it up.

<u>WE HEAR</u> a match being struck. We SEE OSTAP's hands lifting the props off the chair. We SEE his hands with pliers come toward the chair.

Suddenly, the chair begins to heave and dance. Then it disappears through the floor.

<u>TWO SHOT</u> OSTAP & VOROBYANINOV

The theater is dancing around them, props crashing down, sets swaying.

VOROBYANINOV
Mama!

He is tossed toward the wall. Window panes come out with a crash.

SCENE 294 (cont'd)

ANOTHER ANGLE OSTAP, as a load of umbrellas come crashing down on him.

ANOTHER ANGLE VOROBYANINOV

VOROBYANINOV
(terror)
Comrade Bender, what's happening. What is it?

ANOTHER ANGLE OSTAP, fighting furiously to get disentangled.

OSTAP
Stop screeching, idiot. It's an earthquake. We've got to get outside before the wall caves in on us.
(he's on his feet)

TWO SHOT

OSTAP (cont'd)
(reaching for Vorobyaninov)
Give me your hand, softie.

He drags VOROBYANINOV to his feet and CAMERA FOLLOWS the two men as they rush to door.

VOROBYANINOV POV At the door, the Hamb's chair lying on its side.

BACK TO SCENE

VOROBYANINOV seizes it.

VOROBYANINOV
(shouting)
Give me the pliers.

OSTAP
(gasping)
Don't be a stupid fool. The ceiling is just about to collapse, and you stand there going out of your mind. Let's get out of here...

VOROBYANINOV
(out of his mind)
The pliers.

OSTAP
The hell with you. Perish here with your chair, then: I value my life, if you don't.

SCENE 294 (cont'd)

OSTAP runs for the door. VOROBYANINOV takes chair and runs after him.

CUT TO:

SCENE 295: EXT. STREET & EARTHQUAKE - NIGHT

OSTAP & VOROBYANINOV stand in the middle of the street; VOROBYANINOV holds the chair.

THEIR POV The theater coming apart, crashing to the ground. Roof tiles, sets, costumes flying in every direction. At end of building collapse, people running around in b.g., crying, shouting, chaos. Continuing through entire following sequence.

TWO SHOT OSTAP & VOROBYANINOV

OSTAP
Right, give me the chair now. You're tired of holding it, I see.

VOROBYANINOV
(screeching)
I won't.

OSTAP
What's this? Mutiny aboard? Give me the chair, do you hear?

VOROBYANINOV
It's my chair!

OSTAP
In that case, here's your reward, you old goat!

OSTAP slugs VOROBYANINOV. At that moment, a fire engine, bells ringing, hurtles to a halt in b.g.

EXTREME CU OSTAP

Lit by the fire engine lights. A terrifying murderous expression.

TWO SHOT VOROBYANINOV, intimidated, drops the chair. OSTAP takes it.

OSTAP
That's better. The mutiny has been suppressed. Now, take the chair
(holds it out to Vorobyaninov)
and follow me. You are responsible for the state of the chair. The chair must

SCENE 294 (cont'd)

OSTAP (cont'd)
be preserved even if there are ten earthquakes. Do you understand?

VOROBYANINOV
(takes chair)
Yes.

SCENES 296 - 298: EXT. THE TWO MEN IN STREETS - NIGHT

Chaos all around them as they wander, VOROBYANINOV carrying the chair.

SCENE 299: EXT. AN OPEN SPACE - NIGHT

OSTAP
We're relatively safe here. No walls to fall on us. The only thing that can happen is that we will be swallowed up by the earth.

He takes out pliers.

OSTAP (cont'd)
Now, 99% chance...

VOROBYANINOV
(interrupting)
50%.

OSTAP
Shut up, 99% chance...they're in here.

He tears the chair apart. Nothing.

VOROBYANINOV
(wild, high-pitched cackling)

OSTAP
At last, we have a dead certainty. The last chair vanished into the freight yard of the October station in Moscow. It has by no means been swallowed up by the earth.

VOROBYANINOV is almost hysterical.

OSTAP (cont'd)
What's wrong? The hearing is continued.

QUICK MEDIUM SHOT A WALL

as it comes tumbling down.

CUT TO:

SCENE 300: INT. IVANOPULO'S APARTMENT - DAY

A very changed VOROBYANINOV is working at stenciling signs. His eyes are wild and his long mustache droops, tatar-like. His movements are quick as an animal's. Door opens and OSTAP comes charging in.

OSTAP
Ippolit Matveyevich!

VOROBYANINOV whirls around. Looks dully at OSTAP. Then realization...

VOROBYANINOV
It's there?

OSTAP
(shouting)
You're dead right, it's there, Kisa. Damn you.

VOROBYANINOV
Don't shout. Everyone will hear.

OSTAP
(whispering)
That' s right, they might hear. It's there, Kisa, and if you want, I can show it to you right away. It's in the railroad-workers' club, a new one. It was opened yesterday. How did I find it? Was it child's play? It was singularly difficult. A stroke of genius, brilliantly carried through to the end. An ancient adventure. In a word, first rate!

He runs out the door. VOROBYANINOV follows him.

CUT TO:

SCENE 301: EXT. STREET - DAY

The two men are hurrying down the street together.

OSTAP
(jubilant)
You're dressed like a roadworker...who goes about like that, Kisa? You must have starched underwear, silk socks and, of course, a top hat. There's something noble about your face. Tell me, were you really a marshal of nobility?

VOROBYANINOV doesn't answer.

QUICK CUT TO:

SCENE 302: INT. WORKERS' CLUB - DAY

CU A DOOR

OSTAP (o.s.)
Here.

His hand pushes open door. CAMERA discovers a HAMBS CHAIR standing against a wall in what looks like a chess room.

TWO SHOT OSTAP looks at VOROBYANINOV who continues looking at chair.

OSTAP then pulls VOROBYANINOV back and closes door.

OSTAP
Follow me...I want to show you something.

QUICK CUT TO:

SCENE 303: EXT. WORKERS' CLUB - DAY

CAMERA HOLD ON WINDOW

OSTAP (o.s.)
Through this window...

CAMERA PULL BACK to TWO SHOT

OSTAP (cont'd)
We can easily get into the club at any time of the night. Remember, Kisa, the third window from the front entrance...

VOROBYANINOV
I'll remember.

He looks up at OSTAP.

EXTREME CU VOROBYANINOV

with tears in his eyes.

CUT TO:

SCENE 304: EXT. MOSCOW STREET - NIGHT

OSTAP is a bit happy and drunk. He and VOROBYANINOV wander through the crowd.

OSTAP
If I had played the match in Vasyuki sitting on a chair like that, I wouldn't have lost a single game...My enthusiasm would have prevented me...Let's have a beer...the idea of beer doesn't shock you, does it, Marshal? No harm. Tomorrow

SCENE 304 (cont'd)

OSTAP (cont'd)
you can lap up champagne in unlimited quantities...

VOROBYANINOV
It's been a long time since I tasted champagne...

OSTAP
You're an extremely nice old man, Kisa, but I'm not going to give you more than ten per cent. Honestly, I'm not. What would you want with all that money?

VOROBYANINOV
(seething with rage)
What do you mean, what would I want?

OSTAP
(laughs heartily)
Well, what would you buy, Kisa? You haven't any imagination. Honestly, fifteen thousand is more than enough for you. You'll soon die, you're so old. You don't need any money at all. You know, Kisa, I don't think I'll give you anything. I don't want to spoil you. I'll take you on as a secretary, Kisula. What do you say? Forty roubles a month and all your grub. You get work clothes, tips and social insurance. Well, is it a deal?

VOROBYANINOV tears away from OSTAP and walks on ahead. OSTAP walks slowly after him.

CUT TO:

SCENE 305: EXT. HOSTEL - NIGHT

VOROBYANINOV arrives at the hostel entrance. He turns and waits for OSTAP who comes up after him.

OSTAP
Are you really mad at me? I was only joking. You'll get your three percent. Honestly, three per cent is all you need, Kisa.

VOROBYANINOV looks at OSTAP without saying anything, then enters the building. OSTAP follows him.

CUT TO:

SCENE 306: INT. IVANOPULO ROOM - NIGHT

It is dark. OSTAP is asleep.

CAMERA CU VOROBYANINOV. His eyes are open.

CAMERA PULLS BACK

BACK TO SCENE As VOROBYANINOV rises. He walks toward OSTAP.

VOROBYANINOV POV OSTAP asleep.

BACK TO SCENE: VOROBYANINOV backs away from sleeping OSTAP. Then turns. CAMERA FOLLOW VOROBYANINOV to washstand.

VOROBYANINOV looks at himself in the mirror.

VOROBYANINOV POV His own face in mirror, lit by streetlight.

CU VOROBYANINOV HAND as it reaches for a straight razor. Hand lifts. Second hand comes into SHOT and opens straight razor.

BACK TO SCENE One quick lunge and VOROBYANINOV is across the room, over OSTAP; VOROBYANINOV's arm descends in a sawing motion. We HEAR one GURGLE. Then silence. VOROBYANINOV straightens up.

VOROBYANINOV
So much the better.

He stands there, unmoving.

VOROBYANINOV
(looking down)
What is that puddle? Oh, yes, it's blood. Comrade Bender id dead.

VOROBYANINOV raises razor to eye level. Then tosses the razor onto the bed.

CUT TO:

SCENE 307: EXT. WORKERS' CLUB - NIGHT

VOROBYANINOV standing in a shadow.

CU VOROBYANINOV

VOROBYANINOV
(to himself)
Straight into a car, then to the station and on to the Polish frontier. For a small gem they should get me across...
(Smiles)
I had a good teacher.

SCENE 307 (cont'd)

BACK TO SCENE

CAMERA FOLLOWS VOROBYANINOV to the third window. HOLD ON HIM as he opens window and climbs through.

SCENE 308: INT. WORKERS' CLUB - NIGHT

CAMERA FOLLOW VOROBYANINOV down corridor to chess room. Up to chair. VOROBYANINOV, with pliers, rips open chair, puts his hand inside. Removes empty hand. Sits down on floor.

CU VOROBYANINOV

VOROBYANINOV
Why isn't there anything there? It can't be right. It can't.

HOLD ON VOROBYANINOV

DISSOLVE TO DAY - MATCH SHOT

VOROBYANINOV is still sitting there. He finally rises and begins to walk out of the room.

VOROBYANINOV
It can't be right, it can't be right.

Stops at threshhold and turns back toward chair.

VOROBYANINOV
It can't be right, it can't.

He lets out a SHRIEK.

WATCHMAN (o.s.)
There's all kinds come here...

VOROBYANINOV POV The WATCHMAN

WATCHMAN
They keep comin' and you, Comrade, are interested. That's right. Our club's kind of unusual.

TWO SHOT: WATCHMAN & VOROBYANINOV

WATCHMAN
Yes, sir, a very unusual club. Would you like to step outside?

VOROBYANINOV nods.

SCENE 307 (cont'd)

CAMERA FOLLOWS THEM AS

they walk out of room and to outside door.

WATCHMAN
Yessir, there ain't no other like it.

VOROBYANINOV
(from far away)
And what's so unusual about it?

WATCHMAN
(reciting his story with relish)
Well, it's like this. I've been a watchman here for mor'n ten years; and nothing like that ever happened. Listen, soldier-boy! Well, there used to be a club here...

They have reached the outside door. WATCHMAN opens it.

WATCHMAN
After you...

VOROBYANINOV goes out door.

SCENE 308: EXT. CLUB - DAY

As WATCHMAN locks the door behind him. CAMERA FOLLOWS as they walk slowly away from the Club.

WATCHMAN
You know the club, for workers in the first transportation division. I used to guard it. A no-good club it was. They heated and heated and couldn't do anything. Then Comrade Karsilnikov comes to me and asks "where's all the firewood goin'? As if I was eatin' it or something. Comrade Karasilnikov had a job with that club, he did. It was damp and cold. The brass band had nowhere to rehearse and it was just awful playin' in the theater. They asked for five years' credit for a new club. But they didn't allow the credit. Then, in the spring, Comrade Krasilnikov bought a new chair for the stage...a good soft one.

VOROBYANINOV stops stock still and stares piercingly at the WATCHMAN.

WATCHMAN
One day I was putting a new light bulb and I slipped off the chair and the covering was

SCENE 308 (cont'd)

WATCHMAN (cont'd)
torn off. So I look round and see bits of glass and beads on a string come pouring out.

VOROBYANINOV
Beads!

WATCHMAN
(delighted)
Beads! And I look, soldier boy, and there are all sorts of little boxes. I didn't touch 'em. I went straight to Comrade Krasilnikov and reported it. And that's what I told the committee afterward. I didn't touch the boxes, I didn't. And I good thing I didn't soldier boy. Because jewelry was found in 'em, hidden by the bourgeois...

VOROBYANINOV
(frenzy)
Where are the jewels?!

WATCHMAN
(imitating Vorobyaninov)
Where, where?
(normal voice)
Here they are, soldier boy, use your imagination. Here they are.

VOROBYANINOV
Where?

WATCHMAN
Here they are! Wipe your eyes. The club was built with them, soldier you. You see? It's the club. Central heating, checkers with clocks, a buffet, theater; you aren't allowed in without galoshes.

CU VOROBYANINOV

In a state of shock. HE TURNS TOWARD

VOROBYANINOV POV The CLUB HOUSE AS IT BECOMES

OIL DISSOLVE

SCENE 309 - 315: THE DIAMOND HOUSE

SCENE 316: SAME AS 308

VOROBYANINOV, completely mad, grabs his left arm, SHRIEKS an animal cry, then

VOROBYANINOV POV PAN DOWN DIAMOND HOUSE to simulate VOROBYANINOV POV as he falls.

GO TO BLACK.

END